

THE ETUDE

Presser's Musical Magazine

JULY 1914

KATHARINE GOODSON
on
Constant Growth in Music Study

HENRY T. FINCH
on
The Noble Contempt for Melody

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THINGS TO DO NOW.



WHAT can the teacher and the student do in the summer months that will influence the coming season? Unless you are one of those unfortunate people who call a vacation what a naturalist would call torpidity you will find as many interesting things to do in July and August as in December and January.

First of all, STORE UP SUNSHINE. Make it a daily joy to expose yourself to the air and light. Get a plentiful supply of the delicious fruits and vegetables that the summer suns and rains bring to you. Seek the refreshing companionship of friends who not only preach about the outdoor world but who make themselves a part of it.

Next make a plan of what you intend to do. If you are a pupil set a definite goal for yourself. Measure out the work you expect to accomplish and devote the summer to preparation for that work. If you plan to make the Haydn Sonatas your possession before next June spend the summer getting an idea of Haydn's work and life. Look over the sonatas themselves. Compare them with the sonatas of Haydn's pupil Mozart. Try to find out for yourself without any book or teacher's help how the two composers differ in their methods. If you lack a vocabulary of technical terms make descriptive words up for yourself. Get the general "hang" of the thing. In two months of reflection and deliberation carefully spent now, one can accomplish far more than by piling suddenly into the work in September or October and floundering about for a month or so.

If you are a teacher, there are so many necessary summer tasks that it is hardly necessary to call your attention to them. First of all you owe it to yourself to find out just how many pupils you can really count upon. If you are advertising, your "copy" and your campaign are wasted unless you can produce real results. Don't leave the matter until Labor Day. Write your letters and advertisements so that you can force a reply that will settle things. This can be done without offence if you employ a little tact. Any business man will admire your attitude if you go to the trouble of explaining that your business success depends upon promptness and that music study must be pursued regularly.



THE SPIRIT OF THE AGE.



WHEN Gounod journeyed to Rome to enjoy the privileges which he had won through the *Prix de Rome* he traveled part of the way in a "vetturino." It is most interesting to read his account of the quaint old vehicle printed in his *Reminiscences*.

"The good natured old conveyance which one stopped at will, whenever one wanted peacefully to admire those beautiful bits of scenery through or maybe underneath which the snorting steam horse, devouring space like a meteor, now whisks you like a parcel. In those days men travelled gradually, insensibly, from one impression to another; now this railway mortar fires us from Paris, in our sleep, to wake under some Eastern sky. No imperceptible mental transition or climatic change. We are shot out roughly treated as a British merchant treats his merchandise. . . . If only progress, that remorseless conqueror, would spare its victims' lives! But no—the vetturino has departed utterly. Yet, I bless his memory. But for his aid, I should never had the joy of seeing that wonderful Corniche, the ideal introduction to the delicious climate and picturesque charms of Italy—Monaco, Mentone, Sestri, Genoa, Spezia, Trasmene, Tuscany, Pisa, Lucca, Sienna, Perugia, Florence. A progressive and manifold education, Nature's explanation of the existence of the great masters, while they in turn teach man to look at Nature."

Please read that last sentence again. Gounod has expressed very pithily about all that can be said concerning the great transition in our mode of life which has come about during the last quarter of the century. When Gounod wrote his memoirs the automobile, the submarine and the flying machine were still regarded as the dreams of materialists. Civilization demanded speed. It was the spirit of the age. How little Gounod was in touch with this spirit is shown by his music. All the lovely Gounod melodies and concertos are a reflection of his leisurely development under the more patient art methods of a passing age. While we deplore the conditions which are apparently substituting for the times of *Faust* the discords of *Elektra*, we can not modify civilization, and it is our part to become imbued with this new spirit. Our younger musicians and performers must feel within themselves the need for interpreting this new order of things in their music. Sargent, Whistler and Abbey raised the fame of American painters to new and unexpected heights. Practically all of their works show their intimacy with the classical standards of painting, but it is the vigor of Sargent, the character of Abbey and the philosophy of Whistler which reveals the new world in their work.

You, who would bring renown to American music, must remember first of all that we are living in an age of immense dynamic force—of terrific speed. View the old art and Nature as you would from a delightful clattering "vetturino," but do your traveling in an aeroplane if you wish your message to travel on to the XXVIII Century.



A SEARCHING TEST.



THE ETUDE continually enjoins its teacher readers to examine themselves constantly. It is difficult to establish the attitude of mind to accomplish this successfully. It is human to be satisfied with oneself and one's own attainments. It is hard to look upon one's own conduct as though it were being viewed by the eyes of another. It is easy to neglect just those things which are most intimately connected with success or failure while one is dealing earnestly with superficial things which have only a very indefinite relation to the real essentials of one's life.

This little sermon has long since become a journalistic platitude, but it is occasioned here because the New York Bureau of Municipal Research recently published a kind of examination put to test the efficiency of the teacher, and the blank may be used by any reader of this editorial as a kind of self-examination. Put a check under the word that suits your case and do this honestly and conscientiously, so that you may really know how you measure up. You know. Don't deceive yourself. If the record is not what you think it ought to be, commence to look around for a remedy. Ten chances to one you will find the remedy within yourself. Apply this test to your last lesson as though you were examining some other teacher in whom you had no personal interest.

Does the teacher appear to be *eigorous* or *weak*? *poised* or *nervous*? *neat* or *slowly*? *at ease* or *embarrassed*? Is her voice *pleasing* or *harsh*? *clear* or *indistinct*? *low* or *high*? In her personal relations with her pupils, does she appear to *stimulate* or to *suppress*? to win cordial *cooperation* or to *antagonize*? to be *sympathetic* or to be *harsh*? to be *strict* or to be *lax*? to be *even-tempered* or to be *irritable*? to be *reasonable* or to be *unreasonable*? to be *tolerant* or to be *intolerant*? to be *dignified* or *undignified*? to be *courteous* or to be *rude*? to be *encouraging* or to be *nagging*? to be *firm* or to be *weak*? to be *tactful* or to be *blundering*? to be *enthusiastic* or to be *diffident*? to be *quick* to *react* or to be *slow* to *react*? to be *quiet* or to be *noisy*? to be *systematic* or to be *disorderly*? to be *resourceful* or to be *dependent*?

Musical Thought and Action in the Old World.

By ARTHUR ELSON

In *Die Musik*, Richard Cahn-Speyer writes somewhat lengthily on Music and Civilization. His chief point seems to be a plea for wider acquaintance and knowledge of schools among the people who make up the musical public. This, he rightly claims, will bring people nearer together in their estimates of new composers, and will even make the progress of the latter more orderly and less stormy.

In reality, the musical knowledge of the average amateur is still quite limited, in spite of the progress of musical history in the last half-century. It is not so many years ago that Mendelssohn practically rediscovered Bach, and brought him out of long neglect. Even at present, it takes a long time for the music of one nation to penetrate into another. Germany, in spite of having its own Schoenberg, is only now growing acquainted with the modern French movement. France, on the other hand, hears scarcely any of the new German music, though it has for a long while accepted Wagner. England is a little more fortunate, for Elgar is known on the continent, and the works of Cyril Scott are now earning a well-deserved European reputation.

As for the old music, it has taken the efforts of such men like Paderewski, Kreisler, or Ysaye, to make us at all acquainted with the works of a Scarlatti, a Couperin, or a Vivaldi. There is still a large field here for both student and performer. It happens that this department of the European knowledge has already seen some suggestions along the line of musical education. These consisted of a systematic course of sight reading for students; a series of historical concerts by our orchestras, with soloists assisting; and a course of interesting but forgotten operas.

IS MUSIC AN AID TO PROGRESS?

Other writers have been discussing the question whether music is an aid to progress. In some ways music has been employed practically for the regeneration of labor and effort. Thus it is thought that the instrument of the old Egyptians was shaken as a signal for the workmen to pull and haul together. Though that instrument was little more than a jangle of bell-like tones, the principle is more fully illustrated in the savor "shanties" of the last century. These are songs, sometimes of fair length, which the "shanty-men" sing to insure a rhythmic and unified pull at the halyards, shrouts or other ropes. These musical curiosities are disappearing as steam drives out the sailing ship, but they still exist, and are found all the way from the banks of Newfoundland to the coast of China.

In ancient Greece music was held in the highest esteem as an influence for good. The myth of Orpheus is but one of many evidences of the power of sound in the old days. We are not affected so strongly by music at present, but in ancient times there may have been a physical reason, as well as an intellectual or emotional one, for the striking effect of music. Ancient races may have been more keenly sensitive to actual vibration, apart from melody or harmony, just as some animals are today. Thus the dog who barks at piano chords is not trying to criticize the music, but is merely responding to the thrill caused by the vibrations. The Greeks had their musical civilization, also, however, and some of their festival-pieces of program music would seem quite modern in their varied effects.

Nowadays, too, many people look on music as a mere intoxicant for the emotions. Undoubtedly much music satisfies this desire, even up to the noble works of Chopin. With this idea, it is claimed that music does not cause progress, but that progress creates the demand for music. But such a claim neglects the intellectual side, which is also present in the best music. Thus the pure musical designs of the Bach fugues, the earnest intensity of the Beethoven or Brahms symphonies, or even the large tonal canvases of a Wagner, shows a balance between intellect and emotion. Music of this sort does more than tickle the emotions to those who appreciate it; it is a species of soul-bath that leaves one clean and strong for future efforts. In so far as it does this, music must be an aid to progress.

THE LANGUAGE OF MODERN MUSIC.

In the *Musical Times*, Mr. E. A. Baughan writes on the language of modern music. This is rather a large subject, and can be treated in two ways. First comes the matter of long tones, which has been developed very much in recent years; but besides that there is actual tonal structure of themes to be considered. The latter is shown best in piano arrangements, which are like black-and-white drawings without color. As for the old music, it has taken the efforts of such men like Paderewski, Kreisler, or Ysaye, to make us at all acquainted with the works of a Scarlatti, a Couperin, or a Vivaldi. There is still a large field here for both student and performer. It happens that this department of the European knowledge has already seen some suggestions along the line of musical education. These consisted of a systematic course of sight reading for students; a series of historical concerts by our orchestras, with soloists assisting; and a course of interesting but forgotten operas.

The same liberation is still more noticeable in harmony. Totally new combinations are heard. It does not follow that what is new is good, and because of this many products of modernism are heard once or twice and then laid aside. But the somewhat chaotic nature of the movement comes from the large possibilities of the new harmonic field. In sculpture, the futurists make more portrait busts, but produce exaggerated individual impressions. As a result, what seems good to one man may be trash to others. In music, there are so many possibilities in the new school that we seem to be lost in a series of exaltations in individuality. Debussy's modernism is not that of Strauss; Scriabine and Busoni do not resemble each other, nor any of the rest; while Schoenberg goes farthest of all. Until some composer arises who can grasp the new possibilities as a whole, we shall have musical experiments rather than great art works. This is not saying that living composers have failed to produce great music. Debussy's dainty genre pictures for piano, or the broader *Quatre Transcriptions* of Strauss, are accepted as masterpieces; but these composers still seem greatest when they are least radical. Such men as Holbrook, Scriabine, Schoenberg, and at times Debussy, grow completely radical, but become less and less interesting. Inspiration will still be needed in the new school, as it was in the old.

A NEW ART FORM.

Karl Perrot, writing in *Die Musik*, foresees, or at least desires, a new form of art-work, which he calls the Symphonic Tragedy. This is to be something less than opera, something more than cantata, and will show the best of poetry and music. There is no doubt of the fact that opera scarcely ever attains the standard of instrumental music. Wagner put it on an equality with the tone-poem style of Liszt, but other opera composers, on the whole, write for less discriminating audiences. The article suggests a development from the choral symphony of Beethoven towards what would be a real revival of early Grecian dignity, instead of the hybrid affair of opera became soon after its inventors tried to revive the Greek drama. Perhaps it is not too far to ask Herr Perrot to demonstrate by producing a work in the form he suggests. Meanwhile, the so-called Mystery seems to be developing on lines somewhat similar to those here laid down. It is something like an opera in its initial appearance, at least. The mountain in question is Mount Athos, at a time when it was a locality for monasteries. A child is brought to the sacred retreat by Phokas, its father, who has stolen it from his wife, Myrrha, from whom he has become estranged. The child (a boy) is thus educated to become a monk. Grown to young manhood, he meets the beautiful Daphne in the fields, and love gradually overcomes his monastic aspirations. After a beautiful pastoral love scene, he returns for the time to the monastery. To that place comes Myrrha, also, who has stolen Daphne in search of the lost son. The latter's identity is discovered, and Myrrha gives her blessing to the union. The child, who is also present in the wedding feast of the monks, is thus educated to become a monk. Grown to young manhood, he meets the beautiful Daphne in the fields, and love gradually overcomes his monastic aspirations. After a beautiful pastoral love scene, he returns for the time to the monastery. To that place comes Myrrha, also, who has stolen Daphne in search of the lost son. The latter's identity is discovered, and Myrrha gives her blessing to the union. The child, who is also present in the wedding feast of the monks, is thus educated to become a monk.

Another work on a priestly subject (and one that should please Herr Perrot) is the so-called symphonic drama *Gefangnisse*, by Gerhard von Kuessler, which was brought out at Prague. It deals with the transition from marriage to celibacy among the divines of the twelfth century. The text was censored considerably, but appears to be satisfactory now. The music is broad, and even passionate, in parts, and effectively lyrical in others. The religious scenes are especially well written. Kuessler's other works include the symphonic poem *Der Einsiedler*, the oratorio *Der der Hohen Stadt*, and songs with orchestra.

Among other new operas is Karl von Kaskel's *Schmid von Kent*. Emilio Perotti has written *Umbre de Don Juan*, brought out at Milan, proved to be radically modern in style, and received much praise. Among the works in other forms, August de Boeck's cantata *Gloria Flori* met with a great success in Antwerp. Sung by over two hundred children, it showed great freshness and inspiration. Another successful vocal work with orchestra is Richard Wetz's *Grang des Lebens*, which proved very spirited and effective. The orchestral compositions seem to be resting on their laurels—or perhaps they are buried in their studies touching up unfinished works. Beyond a few minor French novelties, there is little doing this month in the gay capital; and Germany also maintains a few important new works are Gilson's *Marche Festive* and Victor Biffin's sketch, *Lovepiece*. The season, like our own, was somewhat backward, but will be assuredly followed by a rush.

ELGAR'S SELF-INSTRUCTION.

SELF-TEUGHT, self-centered, self-determined, Elgar may claim, more than any other English composer, that he has been "his own ancestor." He was born at Broad Heath, near Worcester, in 1857, the son of a Roman Catholic Church organist, who kept a music shop. The father was apparently not satisfied with his own career as a musician, for he placed his son in a lawyer's office. A year was spent there, but even there he found his musical bent too strong to be resisted.

Practically, he taught himself, and taught himself to play six or seven instruments, too, though the violin was his chief study. From the age of fifteen he remained himself. He played the violin in the choir of the Festive Choral Society; he sang and played at the Worcester Glee Club; he played bassoon in a wind instrument quartet. Later, he was bandmaster at the Worcester County Asylum, where the Board asked him to write sets of quadrilles at five shillings (£125 each). About the same time he was scoring *Cyril Minstrel* songs at eighteenpence (thirty-six cents) each!

He had no formal training, and did not spend any time in the conservatory of Conservatoire, College, or Academy. In these respects his history is more like that of the eighteenth-century composer than that of his colleagues and composers of to-day. It is instructive and encouraging, and without knowing it, it is not possible to understand the influences which have moulded his music, or to know what manner of man he is.—CUTHBERT HADEN, in *Modern Musicians*.

PUTTING THE THUMB UNDER THE SECOND FINGER.

By MRS. J. MORTON MURRAY.

POSSIBLY the most difficult thing for the student beginning scale study to master is the little matter of putting the thumb under the second finger. I tell my pupils that if one was born with fifteen fingers instead of five, scales would be no more difficult than five-finger scales. But lacking the additional fingers we must make the scales sound as though they were five-finger exercises. By training the thumb to move swiftly and deftly backwards may be avoided so that the ear cannot detect them.

An eminent teacher was quoted as saying, "The motion that plays the second finger helps in turning the thumb under." This led me to invent the following exercise, which affords splendid practice in this.

Sustain the first finger on C. Play C, then as the second finger strikes D move the thumb under it simultaneously until it is directly over F. Strike F, and then move the thumb instantly back over C to be ready to strike on the first C in the next measure. Practice this exercise for two or three weeks, always playing very slowly and never straining. Results should show in a short time.



(EDITOR'S NOTE: It should be remembered that Mr. Finck has always been regarded as an ultra progressive of musical matters. His *Life of Wagner* was in its time the times and it doubtless the best life of that composer to be written. It is in fact, in which was among the first to champion Macdowell and Paderewski as master composers. His present attitude is wholly sincere, despite the vein of satire in his article. The article by Mr. Edward Burlingame, still on significant Phases of Modern French Music, which appears on the next page but one of this issue, gives a valuable opportunity to inspect some few aspects of the edition in one European country.)

AFTER having been a professional critic for a third of a century I am vain enough to consider myself as "wondrous" as the man who "jumped into a bran-bush and scratched out both his eyes." You will remember that "when he saw his eyes were out, with all his might and main, he jumped into another bush and scratched them in again."

Something like that happened to me; only, the organs involved were my ears, not my eyes. Deliberately I made myself deaf for a time—deaf to hundreds of the loveliest tunes and melodies in the world. Fortunately, I got my ears back long ago.

VIENNESE DANCE MUSIC.

In 1879-80 I had the great privilege of spending nine months in Vienna. At that time the Austrian capital was the "biggest and most melodious city in the world." Johann Strauss, Suppe, and Millock were at the height of their creativeness and popularity, daily shaking lovely melodies from their sleeves—melodies that were at once introduced into the ballrooms, in which everybody seemed to be dancing. I, too, learned to dance—I couldn't help it, the rhythms were so enrapturing and the girls so beautiful! Yet it never occurred to me that some of the melodies which so stirred my blood were really first-class—not only of their kind but of any kind.

Nothing would do for me at that time but grand operas and symphony concerts. Operettas I scorned. I attended a performance of Strauss's *The Queen of Lace Handkerchiefs*, just out, and done with immense verve; but I left before the second act was over, because it wasn't like *Götterdämmerung*. I did not know then how greatly Wagner and the antipodal Brahms admired Johann Strauss, both as a melodist and as master of orchestration. I wouldn't have cared in the least to meet Strauss—it would have seemed to me hardly worth while. In a word—to tell the plain, unvarnished truth—I was an uninitiated fool.

Many years later it was a comfort to discover that there were "others." Dr. Hanslick, in his autobiography, related how he went through an experience just like mine, looking down on simple melodies as not worthy of serious consideration. He was, however, a first musician to indulge in the "noble contempt for melody."

OPERA WITHOUT MELODY.

The man who coined that phrase, Giulio Caccini, was born in 1580—two hundred and seventy-five years before Hanslick. He was one of the founders of the Italian opera; moreover, he wrote the first instruction book for singers, and was one of those who helped to establish the *bel canto* style of vocalism—all of which makes it the more surprising that he should have spoken boastfully of the *nobile sprezzatura del canto*. He had his reasons, however. Italian opera originated, as you all know, largely as a protest against the com-

pllicated polyphonic vocal music of that time, in which the words had become absolutely unintelligible in the network of vocal parts. In their attempt to do justice to the words, the Florentine reformers went to the opposite extreme of eliminating melody entirely, substituting for it a dry and tiresome recitative.

Extremes meet. The two composers of our day whose operas have been discussed the most—Richard Strauss and Claude Debussy—have displayed a "noble contempt for melody" reminding one of these founders of Italian opera in the dawn of the sixteenth century. In the Strauss operas there are no vocal melodies. They are made up chiefly of vocal declamation and orchestral din. In his latest work, *The Legend of Joseph*, he leaves out the voice part altogether.

The case of Debussy is equally striking. His *Pelléas et Mélisande* is, as his most devoted admirers admit, "an opera in which there is no vocal melody whatsoever." In fact, so far as opera is concerned, Debussy is no less outspoken in his noble contempt for melody than was Caccini. He admits that he deliberately put it out of his opera because "melody is suitable only for the song." Those are his own words.

Now let me briefly indicate the results of this "noble contempt for melody" in operas, ancient and modern. The worst of the whole lot of them who banished melody from their scores were swept into oblivion as soon as creators of melodies, like Monteverdi and Scarlatti, began to produce their operas; and from that time to the present day those operas have held the stage longest in which there was the most abundant melody.

CONCERNING VERDI.

Look at Verdi's *Il Trovatore*, for instance—an opera defective from several points of view, yet brimful of melody and therefore imperishable. Yes, imperishable. When properly sung it still thrills us, after all the deadly assaults of the peripatetic organ grinders.

With *Aida* Verdi reached a higher artistic level in general style and orchestral elaboration; but it is not these things that have made *Aida* the most beloved of all Italian operas. What comes to the fore is its astonishing wealth of melody. Extremely instructive, from this point of view, are the last two operas Verdi wrote—*Otello* and *Falstaff*. In matters of style and craftsmanship these two operas are as far above *Aida* as *Aida* is above *Il Trovatore*; yet neither of them has ever become popular anywhere. Why not? Because there is not in them the same wealth of melody as in the earlier operas. *Otello* has a few great bits, but not enough to float the whole score; while *Falstaff*, though a masterpiece in style, polish, and details of construction, is melodically arid, and therefore does not attract the public, which prefers the melodic fleshpots of the Egyptian *Aida*.

There is no reason whatever for assuming that Verdi, in his last period, came to share Caccini's *nobile sprezzatura del canto*. He gave no more melodies simply because he had no more to give. He was seventy-four years old when he composed *Otello* and seventy-nine when he wrote *Falstaff*; and at seventy-four and seventy-nine a composer does not begin original melodies. Wagner was only sixty-nine when he finished *Parzifal*, and even in that, original melody is much less abundant than in his earlier masterworks.

RICHARD STRAUSS AND DEBUSSY.

If Richard Strauss and Debussy possessed as rich a vein of melody as Richard Wagner and Verdi, they may be sure they would work them for all they were worth. Not having such melodic treasures, they have given their principal attention to other musical factors, trying to interest the public with harmonic subtleties and novel orchestral colors.

This is a perfectly legitimate procedure, but the fate of the works of these two composers shows once more that there can be no lasting success without plenty of melody. In Paris, in a whole decade, Debussy's *Pelléas et Mélisande* has had only a few more than a hundred performances, which, for that city, is a most disappointing number; and in the few other cities, here and abroad, where it has been tried, it is shied after a few repetitions.

As for the operas of Richard Strauss, each one made a sensation and prospered for a year or two and then fell into neglect. I might cite figures, but much more eloquent than figures is the fact that when Strauss offered the premiere of his *Rosamunde* at the Dresden Opera on condition that his *Salome* and *Elektra* be given each four annual hearings for ten years, the management balked and refused, knowing that those operas were "played out."

In the concert halls, too, the two composers, though not neglected as they are in the opera houses, do not receive nearly as much attention as they would if they were more melodious. The fact, however, that they have achieved considerable fame and have made money by their methods has encouraged many others to follow in their footsteps.

The one thing these followers have in common is the noble contempt for melody. With ill-concealed scorn they smile at the foolish old-fogies who enjoy the simple, silly tunes of Mozart, Beethoven, Schubert, Chopin, Grieg, and other out-moded masters. The music of the future, they are convinced, will consist solely of discord, rhythm, and color.

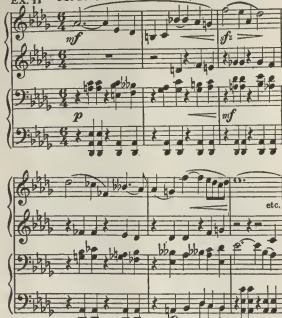
TWO FOX STORIES.

Why this superlative scorn for melody? Two fox stories here occur to the mind. Foxes are sly. One of them seeing some bunches of grapes hanging out of his reach consoled himself with the thought that the grapes were sour anyway. Another fox, having his beautiful tail cut off in a trap, tried to persuade all his colleagues that tails were no longer in fashion.

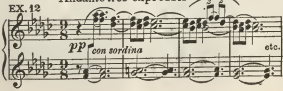
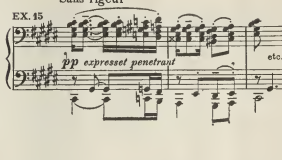
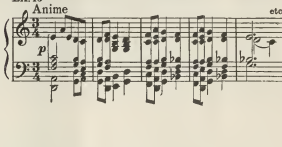
Are melodies out of fashion? Not with the public, which enjoys them more than ever. But the tailors and foxes known as futurists or cacophonists, are doing their damndest to create the impression that they are building up a new musical art, far nobler than the music of the past, into which so puerile a thing as melody cannot be allowed to enter.

WAR ON CONCORD.

Not content with boycotting melody, these cubists also make war on concord. Yet for them it is what Shakespeare called the "sweetest of notes." Their music is an endless chain of premeditated discords—shrill, harsh, ear-piercing. Concord they tell us, in word and deed, is for the old-fogies who like music and other sweets. The musical dishes of the future, according to their recipes, will be made

SLOW MOVEMENT, SYMPHONY IN Bb - d'Indy.
EX. 11 Moderément lent.

Debussy's style and type of expression developed spontaneously with no artificial attempts at originality. Beginning with a simple harmonic idiom and easily comprehensive, though often poetic modality, he became more complex and subtle in the *Afternoon of a Faun* when he had a more delicate and fanciful subject to depict. His later style is the logical outcome of an extended and varied scope of expression. Debussy is not monotonous harmonically. He still uses simple harmony where it suits his purpose (and he knows how to use it most effectively), he also employs modal harmony upon occasion with dignified and striking effect. To produce vivid effects he uses chords (often with added dissonant notes) as impressionist painters use dabs of color with seeming disregard of "drawing" without thought of conventional "voice-leading." He is perhaps generally associated with the whole-tone scale and its chords. But Debussy did not invent the whole-tone scale. It forms a progressive evolution from the use of the augmented triad. The path may be traced along such works as Liszt's *Fantasy Symphony* (opening of first movement), occasionally in the Nibelung tetralogy, Dargomizhsky's *Stone Guest* (Act III), in works by Neo-Russians, and in various works by Chabrier. It now appears that Fauré employed the whole-tone scale in his *Symphonic Poem Thelma* in 1883, before Debussy, but his work was not known or performed until 1913. The whole-tone scale was a composite development in the minds of many. Debussy enlarged its scope, and systematized its use. If one uses whole-tones entirely there will be six notes within the octave instead of seven, i. e., C, D, E, F#, G#, A#. Triads formed from this scale are all augmented, seventh and ninth are mostly altered. Extraordinary and radical developments of harmony have resulted from the use of this scale. But its prolonged use becomes monotonous. Debussy is too great an artist not to diversify his method. His harmonic vocabulary (so to speak) is adjusted to his expressive problem. But striking as Debussy's harmonic contributions are, they are secondary in importance to his mastery of definition of a great variety of words of destructive finesse and subtlety, true additions to the development of characteristically French expression. Ex. 12, 13, 14, 15, 16.

CLAIR DE LUNE - Debussy.
EX. 12 Andantissimo espressivoLA SOIRÉE DANS GRENADE - Debussy.
EX. 13 Tempo rubatoPOISSONS D'OR - Debussy.
EX. 14IBERIA - Debussy.
EX. 15 Sans rigueurPELLEAS ET MELISANDE, Act I, Sc. II - Debussy.
EX. 16

Maurice Ravel is indebted to Fauré and Debussy for harmonic and expressive material, but like any successful composer, he has developed his own style. Ex. 20 shows affiliation with Fauré, Ex. 17, 18 his more personal style with true obligation to Debussy.

DAPHNIS ET CHLOE - Ravel.
EX. 17ARIANE ET BARBE BLEUE, Act II - Dukas.
EX. 20 Lent.

Dukas, an assimilated type of composer, is at once reactionary and modern in his harmonic taste and his style. Ex. 20.

SLOW MOVEMENT, PIANO SONATA - Dukas.
EX. 19ALBORADA DEL GRACIOSO - Ravel.
EX. 18

From the general standpoint of substance, it must be noted that the evolution of modern French music has been due to the combined exertions of a group of fearless characters whose compelling purpose was to arrive at truth of expression. It was not a campaign guided by theorist experts concealing revolution. It was a spontaneous and gradual revealing of material and ideal. Incidentally, new departures in expression uncovered a fresh field of harmonic idiom, whose significance is best attested by a world-wide imitation. Through the mingled impetuosity of Chabrier, the glamor of Fauré's atmospheric songs, the seraphic moods of Franck's music, the glittering splendor of d'Indy's second symphony and *Fervid*, in *Louise*, *Pelleas and Melisande*, *Daphnis and Chloé*, *The Sorcerer's Apprentice*, and a dozen other works, is found the most comprehensive answer to the question as to what the world has gained through the rise of a new school of French music.

CHARACTERISTIC WORKS.

CHABRIER: *Habanera* (transcription) *Bourrée fantasque*.
FAURÉ: *Twenty Songs* (Second Collection), *Spinning Song* (Transcribed by Corlatti) from *Incidental Music to Pelleas and Melisande*.
FRANCK: *Prélude, Aria and Finale*.
D'INDY: *Poem of the Mountain*.
DEBUSSY: *Suite Bergamasque*, *Estampes*, *Préludes* (First Book).
RAVEL: *Pavane for a Dead Child*, *Sentimental and Noble Waltzes*, *Mother Goose* (Four-hand Pieces).
DUKAS: *The Sorcerer's Apprentice* (Four-hand arrangement of Orchestral Scherzo).

Pianoforte Technic of the Past, Present and Future

By OSCAR BERINGER

Professor of Pianoforte at the Royal Academy of Music, London, England

EDMUND'S NOTE—Oscar Beringer was born at Pfortwangen, Germany, in 1844. Owing to political difficulties his father was obliged to escape to England, with his family when the child was five years old. The little pianist was taught at first by an older sister and made such unusual progress that he was enabled to give recitals at the Crystal Palace when he was fifteen years of age. Then he went to Leipzig where he studied under Plaidy, Reinecke, Richter and Moscheles. Later he went to Berlin to receive lessons from Taubert, Ehlert and Weitzmann. When he was twenty-five years of age he became an assistant to Fauré in the *Schule des Jüdischen Clavierists* in Berlin. In 1875 he founded the Academy for the Higher Development of Pianoforte, playing in London. Later he was appointed a Professor and one of the managers of the Royal Academy of Music. He has written many noteworthy compositions for pianoforte and also has attained wide renown in England and on the continent for his playing. It is as a teacher, however, that Mr. Beringer is most distinguished and we have no hesitancy in terming the following article one of the very best. This article has ever had the privilege of printing. Among his pupils who have won fame may be mentioned the noted English pianist virtuoso, Miss Katharine Goddard.

THE extraordinary improvement in pianoforte playing made during the last fifty or sixty years is to a great extent attributable to the more scientific and physiological treatment in the teaching of technique; that is to say, the rational development of the muscles of the fingers, hands and arms, to make them respond to all the necessary movements required for pianoforte playing, not only as regards velocity of movement but also as regard to quality of tone, in other words—touch. To Louis Plaidy we are indebted for the first comprehensive work on this subject on more modern lines. He it was who insisted on absolute looseness of wrist and arm. Clementi, Kalkbrenner, Cramer and Moscheles, the great pianists of their day, insisted on hands and arms being held in an iron-bound rigid condition. I have a vivid recollection of Moscheles' criticism of my playing of the last movement of Mendelssohn's D Minor Concerto as being spoiled by playing with loose wrists and arms.

HOW PLAIDY TAUGHT.

In the Conservatorium at Leipzig, in the sixties of the last century, the teaching of technique, except through the medium of études, was "non est." Plaidy had left the Conservatorium. I felt that something was wrong "in the state of Denmark" and in consequence made up my mind to take private lessons from him. I feel grateful to him, even now, for the new road to which he opened the gate for me. The main improvements in his teaching consisted of the following points:

1. Absolute looseness of arms and hands, with the tension of the fingers well bent.
2. The centre of gravity leaning towards the thumb, especially in five finger exercises, thus initiating what Matthay calls rotation movement.
3. That in legato playing the keys should not be hit, but pressure should be used. Curiously, however, he insisted that the full pressure should be retained until the next key was depressed, not realizing that the continuance of this pressure after tone production was a total waste of energy and led also to the contraction of the muscles.
4. He advocated the transposition, especially of five finger exercises and arpeggi, into all keys, using the C major fingering throughout. He thus initiated the modern fingering which Tausig so strongly advocated and amplified later on.

A work which appeared about this time, Thalberg's, *The Art of Singing Applied to the Pianoforte*, had also considerable influence in the improvement of tone production, especially in regard to cantabile playing. Thalberg's compositions are now almost forgotten, and deservedly so, as they were not of much real artistic value, but the impression of his playing can never be forgotten by those who had the good luck to hear his wonderful touch and brilliant technique. In the pre-

face of his work on *The Art of Singing Applied to the Pianoforte*, he says—"One of the first conditions for obtaining breadth of execution as well as pleasing sonority and great variety in the production of sound is to lay aside all stiffness. It is therefore indispensable for the player to possess as much suppleness and as many inflexions in the forearm, the wrist and the fingers, as the skilful singer possesses in his voice. In broad, noble and dramatic songs we must sing from the chest, similarly we must require a great deal from the piano and draw from it all the sound it can emit, not by striking the keys but by playing on them from a very short distance, by pushing them down, by pressing them with vigor, energy and warmth. In simple, sweet and graceful melodies, we must, so to speak, knead the piano, tread it with a hand without bones and fingers of velvet. In this case the keys ought to be felt rather than struck." This extract, copied from a work written close upon seventy years ago, shows how advanced were Thalberg's ideas upon this most essential feature of pianoforte playing.

Having heard most enthusiastic accounts of the marvellous technique and almost diabolic accuracy of Carl Tausig's pianoforte playing, I hired me to Berlin in 1869.

TAUSIG'S REMARKABLE ACCOMPLISHMENTS.

Remembering Hans von Bülow's definition of pianism as consisting of three attributes, firstly, technique, secondly, technique, thirdly, technique—amplified with a small amount of brain power, I naturally felt drawn to imitate the three principles of pianism at the very fountain head, flattering myself that I possessed the necessarily small amount of brains required to complete the bargain. I found my imitations had certainly not exaggerated Tausig's capabilities in the slightest degree. His stupendous technique and his unfailing accuracy were quite uncanny. Liszt, in speaking of him, said—"Briarsen himself, had it occurred to him to play the piano, could never, with his hundred hands have equalled this Tausig of the ten brazen fingers." Weitzmann says of him—"Tausig is the Mephistopheles of pianoforte virtuosity, with a

power which is little short of demonical. He can in turn freeze the blood in one's veins as he performs the most amazingly daring feats of virtuosity, and again, by his extravagant outbursts of uncontrolled passion, send it coursing along like molten fire. The strength and unfailing quality of his performances borders on the incredible."

RUBINSTEIN AND VON BÜLOW.

Bülow, on the last occasion when he heard Tausig play, said to him: "You have become unapproachably great, my dear friend. Unfailing as my admiration of your gigantic talent has always been, I never believed it possible that I should one day esteem you as highly as I did Joachim, when I heard him play the Beethoven Concerto. Every note you play is golden, the quintessence of musical feeling."

The testimony of such eminent authorities and my own personal observations undoubtedly prove to me that technically Tausig stood head and shoulders above any of his contemporaries. I had the great good fortune often to hear Rubinstein and Bülow, during my stay in Berlin, and this was able to compare the performances of the three great giants of pianism at that time. While Rubinstein with his *clari* and often bar baric force would sweep you clean off your legs during his performances, yet when one began to analyze his playing in detail, one could not forget the many wrong notes that had crept in to mar his playing and the headlong passion which often led to savagery. Bülow, with his keen metaphysical intellect, always analyzing and working out every composition he played down to the most minute details, went into the opposite extreme, and marred the effect of the whole often by this minute detailing.

Tausig never went to the one extreme nor the other while his playing was full of fire, he never kicked over the traces, never forgot the effect of the whole in working out details. In public he sometimes effaced his individuality too much in the effort to realize nothing but the composer's ideas, but in private—ye gods, how he did play! On the last day of my stay in Berlin I marveled at his greatness! All this is rather a digression from the object of my article, but I want to draw a moral from this side walk which may be of benefit to youthful aspirants.

Now, although I knew all three of these giants pretty intimately, and learned no end from them, it was more from listening to their performances or their exposition of the aesthetic qualities of the works we were learning than from any actual or technical teaching. Artists of the calibre of those three are neither meant for, nor are they capable of, going through the drudgery of teaching the more technical requirements of pianoforte playing. A striking example of this is that, after Tausig's decease, an enormous amount of purely technical material was found among his papers, yet, during the more than three years I was studying with him, he never showed me a single technical exercise. A selection of his technical exercises was published and edited by Ehrlich and are now very widely used.

STUDY AT HOME WITH A PRACTICAL TEACHER.

I should like to warn young students, unless they are technically already very far advanced, not to come to Europe to study with one of the giants of the day, as they certainly will not gain Bülow's three requirements. Much better to study with some lesser star, who has had pianoforte teaching his sole *raison d'être*. There are plenty of excellent men and women of this calibre to be found nowadays in all important centers.

New York.

THE ETUDE

SELECTING THE RIGHT INSTRUCTION BOOK.

BY T. L. RICKART.

Hänsel & Jones, Zolian Hall, New York.
Wolsoln Concert Bureau, 1 West Thirty-fourth Street, New York.

Walter Anderson, 5 West Fifty-seventh Street, New York.

Marc Lagen, 500 Fifth Avenue, New York.
G. D. Richardson, Arluck Building, Brooklyn.
Antonia Sawyer, 1425 Broadway, New York.
Many of these managers lay great stress upon the importance of a European reputation, but this is becoming less and less important as our American musical public becomes better informed and less willing to be deceived by inferior artists from abroad in the place of able artists from our own country.

The other alternatives for the young artist are the Music League, which may be addressed through H. E. Potter, Business Representative, Zolian Hall, Forty-second Street, New York; and the young artist's own initiative in making a beginning for himself. This, according to one of the most candid New York managers, can be done now by playing at any and every engagement obtainable, regardless of price until the nucleus of a local reputation brings enough returns to broaden the artist's area of opportunity. This way is long and slow, but it was the way in which Bach, Beethoven, Haydn and Mozart proceeded. It belonged to an older and slower civilization, but even now it may be tried by the musician who has no other course. Some famous artists have been their own managers, as in the case of Yvonne de Viéville.

[A detailed résumé of other phases of the question of making a start as a concert artist is given in the introductory chapters of *Great Pianists on Piano Playing* by James Francis Cooke.]

CORRECTING THE STIFF WRIST.

BY HAZEL VICTORIA GOODWIN.

Tell the pupil who has a stiff wrist to "relax the muscles" and note what difficult work he will make of it. Tell him to make his stroke more easily and more and more speedily and you will observe a marked difference. The effects of the quick stroke are quite different from those of the slow stroke.

It is difficult to conceive of the manner in which a short, quick action differs from the slow ponderous action. But there is a difference, nevertheless. Hang a bag of some size filled with iron filings on a string just strong enough to bear its weight. Underneath the bag depend a string of the same size. If the experiment is properly performed a short, sharp, quick tug on the lower string will snap it underneath the bag, whereas a long, slow, heavy pull is likely to snap it above the bag.

In piano-playing all the effects of a quick stroke are on the object struck, the key. All the energy given for the stroke is used to advantage. Practically every bit of it goes toward sending the key downward to produce the tone.

Such is not the case, though, with the energy of the sluggish stroke. Only part of its energy goes toward depressing the key, while the rest of it acts back upon the hand. This reaction is what causes the trouble, the tightening. Because of it, one of two things can happen. Either the hand, wrist and arm are pulled out of place, or the muscles tighten in an endeavor to counteract this displacement; they become rigid in order to hold the hand and arm quiet in spite of the reaction. And thus is caused the world-renowned stiff wrist.

The cure is by no means easily effected. We are not endowed with so discriminating a volition or sense of sight as to know whether the fingers are being depressed at the rate of four inches per second or sixteen inches per second. We cannot judge, but we can educate the fingers to judge. A sense of volition and appropriation may be stimulated in the fingers themselves.

One way of doing this is to allow the fingers to become conscious of themselves, of their weight (avoiding, etc.). Place all five in a position over and over clearing five keys. After a time, to the extent that each one becomes conscious, not only of its own weight but also of the nearness of its respective key, till the desire to effect, economically, a depression of that key awakens. As first it may be noticed, the finger will toss itself upwards preparatory to striking, but this upward toss will decrease as experience increases. As for the stiff wrist, there will be no need for a depressing of it. And if one fosters it, it will be the first to sense the stiff wrist will never make its appearance.

During a recent journey which carried me into three States, I had some opportunities of studying musical conditions in a large number of small towns, villages and country communities. The number of teachers was amazing, but the results were not calculated to create optimism to any great degree, although I saw many copies of *The Etude*, some as far as ten miles from the postoffice—which was a good omen, to say the least. The one thing, however, that forced itself onto my attention more than anything else was the almost slavish reliance of so many teachers on instruction books—and ancient ones at that. This feature was so marked that I thought a few paragraphs relative to it might not be inopportune.

The instruction book, as it was generally known, is passing. Older teachers will remember the large four-hundred-page, three-dollar, "complete" method books of a heterogeneous mass of exercises, scales, studies and original pieces. In these days elementary books are gradually decreasing in size and price, and at the same time are much in evidence and more effective than the "complete" books of two generations ago. There is one kind of book which piano and organ agents give away with the instruments they sell. These books usually contain a mass of ill-assorted pieces, exercises, songs, chords and "what not"—all inserted without any attempt at gradation order or usefulness. Such books are to be severely left alone, even if nothing else can be had—an utterly impracticable alternative.

In fact, the majority of instruction books are useless, and the very best are not indispensable. From its nature and the circumstances of its creation an instruction book can only possess a limited utility. It is usually compiled by one man, who, from such material as he knows, selects what he himself has found useful in a comparatively limited circle, and under conditions which may be utterly different from those elsewhere.

Where the author of a book attempts to compose everything in it, as in one or two books on the market, such a deficiency it might have possessed is reduced to its lowest degree.

Scales and arpeggios appear in some form in every instruction book that I have seen. The structure of scales and chords should be taught in special classes (or where this is not practicable, then incidentally during the piano lesson). When this is done right scales and arpeggios can easily be played from memory. With regard to five-finger exercises, I know of one book which contains hundreds of them, and in another one quite recent date there is not one single exercise of this kind, while another one still more recent gives but one single solitary finger exercise! I mention these facts to point out the discrepancy that exists between books which certainly ought to possess much in common. Such diversity cannot fail to be a source of trouble to young and inexperienced teachers—such as them, at least, who may think for themselves.

FIVE-FINGER EXERCISES.

Whatever five-finger exercises are given at first should be played from memory. Should the teacher deem it necessary to give many five-finger exercises let him use Schmidt's preliminary exercises, which will give all that is required. The Mason two-finger exercises, published separately, are definitely superior, however, and are worth the consideration of any teacher. Again, there is little excuse for the original studies and pieces—the best found—in the majority of instruction books. They are usually very poor, and a musician's standpoint, and scores of them would probably never have been printed at all except through the avenue offered by the instruction book. It is, of course, intended that these pieces shall break the monotony of the purely mechanical work. This consideration loses all weight, however, when it is remembered that there is so much incomparably better music composed by writers of eminence and published especially for the learner's instruction and development, musically and technically. Songs, vocal duets and quartets are certainly of no place in a book of instruction for the piano; they merely serve as filling and waste of paper.

The chief point to emphasize with respect to a book of elementary work for the piano is that it must be brief, requiring very little time to finish. Because it is brief, requiring very little time for the pupil for the merely a series of experiments with the talent as he possesses, and must be laid aside for better material at an early stage as possible. The first lessons should be—must be—given without music of any kind. The conditions in the progress of the progression of keys, the reading is attempted.

A child cannot think of the progression of keys, the fingering, and the names and the values of notes, all at the same time. Hence, let him, by simple basic technical exercises, attain some skill—enough that his hands feel at home to some extent in the keys, and while this is being accomplished, a pencil and music While this is being accomplished, a pencil and music gradually educating the eye to recognize notes by name and location. In the course of time when the printed page is placed before him, he can give proper attention to it, as he will find the way round with some degree of freedom.

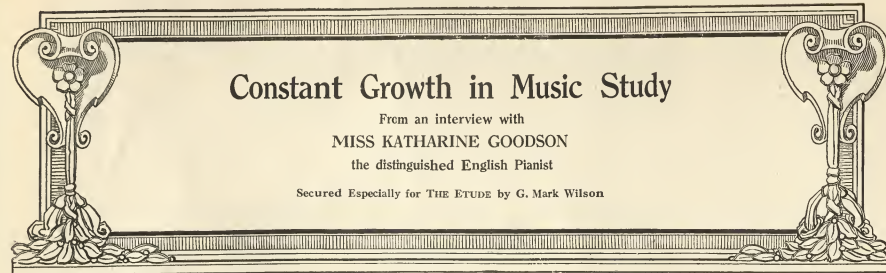
FIRST LESSONS.

The first lessons—and this you must count for good or ill—must be devoted to the fingers and the ear rather than the eye. Let the child be taught to play something, practicing from memory. With the finger musical sense—the development of the inner musical sense—the ear, in other words. *Music is essentially a matter of hearing, and it is an unfathomable mystery that the training of this faculty should be practically ignored by the great majority of instructors.* Books and magazines are numerous and cheap, and teachers can have no excuse for ignorance even if their teachers were remiss. "To read, mark, learn and inwardly digest" all things concerning the best and newest and most effective ways and means of beginning a child's musical education is the teacher's bounden duty and ought to be a pleasure.

It will readily be seen that if the initial lessons are given as suggested, the necessity for an instruction book grows less imperative. They have their place, however, and will continue to be used doubtless for some time to come. I know of no better ones than those issued by the publisher of *The Etude*, namely, "The Beginner's Book" and the "First Steps in Piano Playing."

The first volume of the "graded" sets of studies that all the leading publishers issue makes a very satisfactory instruction book for pupils of mature years. This is especially true of Volume I of the "Standard Graded Course," compiled by W. S. B. Mathews. Cady's "Music Education" is another valuable addition to the rapidly growing stock of pedagogical works written specially with reference to the beginner in musical studies, and the theories of this justly celebrated teacher are worth serious consideration. In fact, there can be no justification for the kind of music teaching that really predominates at this time. But so long as even the better class of teachers devote their entire energies to teaching a few pieces and nothing else, reforms will come about slowly. The teacher who persistently clings to his old instruction book until, in a few years, he is like Iago—he will find his occupation gone. To be efficient, progressive and aggressive, the musician of the present day, besides whatever equipment he may be able to obtain from teachers and schools must make himself acquainted by all the means at his command with the best that has been said and done during the last fifteen or twenty years along pedagogical lines. These years have certainly seen an awakening in all matters relating to music teaching in all its phases, but especially in regard to the elementary part of it.

While it can hardly be said to belong to the subject of this article, let it be so closely allied to it that it seems quite appropriate to say that many teachers fail entirely or consume too much time in accomplishing anything like satisfactory results because they often require too much of an immature intelligence. The young teacher especially, who makes the attempt to teach too much. The human mind—and especially the child mind—can only assimilate a limited amount. Cramping can only end disastrously. One fact at a time thoroughly understood, one feature at a time completely mastered, will in due time educate, while scores of facts, unassimilated, undigested, will serve merely to confuse the intellect, will bring on mental disarray, and will fill the pupil with hazy ideas of what he ought to know clearly.



Constant Growth in Music Study

From an interview with
MISS KATHARINE GOODSON
the distinguished English Pianist

Secured Especially for THE ETUDE by G. Mark Wilson

time I have for practice each day, I invariably divide it into different periods, varying the work to avoid monotony.

Daily practice long since became a habit with me. Now, when a day passes without my regular practice, without some recognizable advance in my professional work, I feel as though I was guilty of a kind of misdememeanor—or perhaps I ought to say, as though I had lost something. We are all creatures of habit, and

more repetition may be necessary in order to fix it, as it were, so that the interpreter can be sure that his fingers will be ready at all times to obey his brain without any of the unfortunate slips which make the careless performer. After all, technique is nothing more than a very susceptible mechanism under the control of the mind, so that the least mental suggestion will be obeyed at once. A defective machine may have over so good an operator, but unless it is repaired the operator is more or less helpless. The pianist, young or old, should take a reasonable pride in possessing the finest technical machine he can possibly procure, precisely as the skilled mechanic will spare no expense to secure a machine of the highest possible finish. But the technical machine is at best nothing more than a machine, and without the broader study of artistic interpretation is more or less worthless.

CULTIVATING EXPRESSION IN PLAYING.

The term "expression in playing" is frequently employed, and students of limited experience are always clamoring for some means of studying "expression." After one has mastered all the higher technical details pertaining to dynamics, pedaling, phrasing, etc., is there anything which can properly be set apart and labeled as the study of expression? If the pianist—student means that he must first of all have some expression, then the word takes on a new definition. Rich life experience, acquaintance with beautiful pictures, travel, wide reading of the great books of all countries, and most of all, the musician, attendance at a vast number of concerts and recitals by leading artists—all these things give the music student a wholly different and very lofty outlook upon his art, so that his playing cannot fail to have more meaning. The pianist becomes a more intelligent, more highly emotionalized being and everything he has to say through his music takes on a new and broader interest to more and more people.

STARTING PRACTICE RIGHT.

A great deal depends upon how you approach your practice period. If you are in the least vacillating, or if you are indeterminate, make up your mind that you are going to waste your time. Make a little plan of what you propose doing and then follow it out. Practice with assurance—do all your work confidently. Think of no standard less than real mastery. Don't practice with ultimate mastery in view—make yourself an endeavor to stop such a bad habit. Practice with nervousness in practice mean timidity and nervousness on the concert platform. If, for instance, you find yourself putting down notes lightly before striking them, as though groping your way over the keyboard, endeavor to stop such a bad habit. Practice with nervousness in practice mean timidity and nervousness on the concert platform. If, for instance, you find yourself putting down notes lightly before striking them, as though groping your way over the keyboard, endeavor to stop such a bad habit. Practice with nervousness in practice mean timidity and nervousness on the concert platform. If, for instance, you find yourself putting down notes lightly before striking them, as though groping your way over the keyboard, endeavor to stop such a bad habit.

When the practice habit is fastened upon anyone it is usually a custom that goes on to the end.

EARLY DEVELOPMENT OF TONE QUALITY.

The study of the art of producing beautiful tones at the piano is one which is postponed entirely too long. With the earliest work at the keyboard the teacher can at least suggest to the pupil the desirability of listening to every tone—the need to avoid harsh, uneven, jarring tones. For this reason artistic little pieces in which total effects are required seem very desirable. Teachers should make an effort to keep a list of pieces of all kinds, so that just the right piece to awaken the proper musical spirit may be given at the right time.

After tone study of the study of control of the arm and fingers may come, if indeed these two subjects are not so intimately connected that one may not possess one without the other. Control means first of all mental grasp, a clear, kind picture of what is to be done, and then the slow, patient rehearsal of each passage with the mind intently fixed upon it until an ideal performance is realized. Even after this ideal is attained much

NEVER STAND STILL.

Ever since my childhood I have had one purpose, and that is the acquisition of more and more knowledge in the art to which I have devoted myself. Every year must mean to me more understanding, more technical ability. Students make such a serious mistake in thinking that they can complete a course in this or that institution, or with this or that teacher, and then congratulate themselves upon the acquisition of a musical education. The student who fails to go on acquiring more and more proficiency cannot hope to rise very much above mediocrity.

Piano students are inclined to depend upon almost everything else except themselves. It is not infrequent that we encounter students who sit snugly back and imagine that a musical ancestor may at some future time and in some magical way bring them to fame without any effort. Of course, there are many cases where musicians are able to trace their music to some ancestor who has shown a liking for the art if not a technical proficiency. But in the majority of cases ancestry has little to do with the matter. My parents were not musically inclined, nor were those of Mr. Hinton, my husband. Musical environment is far more important than ancestry, but most of all the pupil's own determination to use every rightful means to get ahead through work and thought is the thing which insures progress to the talented in music.

SYSTEM IN PRACTICE.

There are those who contend against system in practice. Practice is the business of acquiring a technique, and any business, in order to bring good results, must be systematic. After the technique is acquired, the artistic task of thinking or determining the interpretative points is in line for study. First of all, however, one must make the fingers, arms and hands capable. As in all forms of physical labor, regularity means mastery in this connection. I customarily divide my practice time into one or more periods, usually two. The first, let us say, may be given to technique, and here subdivisions are desirable. There is no hard and fast rule that one may follow, but common sense would suggest light exercise at first until the muscles become more and more elastic with use. Violent exercise at the start of practice may be advisable for the virtuoso, but hardly for the novice. In the division devoted to interpretation one section may be devoted to pieces that have been previously studied, and the other subdivision to sections of a new piece demanding special study.

DIVISION OF THE PRACTICE PERIOD.

It is perhaps better to work in this way, with one's time divided and apportioned to different phases of the technical work each day, than to devote the whole of one's day, interpretation the next, pedaling the next, velocity the next, etc. No matter how long the

you will have gained the information you desire in another issue of *The Etude*.

4. Hand and wrist touch have been much used interchangeably. Very often when wrist touch is spoken of, hand motion is really what is meant, or in other words, raising the hand up and down upon the wrist as a hinge. In later years there has been a growing tendency to speak of so-called wrist touch as hand touch, and much more accurately.

5. If you will make a thorough study of some book on octaves, such as Mason's *Touch and Technique*, for example, you will find that correct octave playing means an intelligent handling of the entire playing machinery. Modern piano touch is a combination of many motions, especially in octave and chord work. Detailed consideration of this question is impossible in the limited space that is available on this page. Legato octaves are a combination of arm and finger motions.

6. Cooke's *Scales and Arpeggios* should be used throughout the grades you mention, and will form the basis of scale and arpeggio practice indefinitely. For special technical exercises you will find *Five Finger Exercises and Chords*, by Sabathini, very useful. Also for more advanced work Philip's *Complete School of Technique*.

7. It is an application of the principle of the octave for the forearm upon its axis. Much attention is being given to it by some educators. Others do not regard it so highly. It would be difficult to give an idea of it in a few words.

STUDY FROM AN AMATEUR STANDPOINT.

"A married woman expects to begin lessons with me, but says she does not wish to study from a professional standpoint, but simply to become able to take up an easy music and play it in the home. Her teacher has given her Clementi Sonatas. What studies can I give her so that she can accomplish her end?"

MANY good teachers dread being threatened with a student of this kind. Others look upon them with disdain. Still others decline to teach them, these being confined to those who have reached a position where

they can decline all but advanced pupils who are studying with a serious purpose. The aim of the amateur worker are perfectly legitimate, however, and her desire to make music a part of the home life is deserving of praise and encouragement. If music study were confined to professional workers, where would the music teacher find occupation; also, where would he be the lead for a growing interest in music on the part of the public? Teachers sometimes fail, in trying to be too professional with pupils of the order mentioned in the foregoing letter.

Of course, the more seriously you can induce them to work in building up their technique the better. Technique is simply the ability to play the power to control the fingers and hands on the keyboard. For a simple case of this technique does not need to be so complicated, but it should be as simple as it goes. Some of the popular music makes considerable demand upon the player technically, particularly if the player is usually the one to take it up at sight, as is usually the case. This class of amateurs has little patience with slowly working up a piece after leaving the teacher. They will generally be willing to do this when preparing their lessons for the teacher, but their aim is to play simple music at sight.

For the development of technique, even though to be a limited one it is not necessary to vary your usual routine of teaching. There is nothing special in the way of study for this purpose. Music of the order of the Clementi Sonatas, however, is not likely to interest them. Selected pieces of a semi-classic character will enable them to advance much faster.

There is usually a superficial vein in this class of students, which it is well to take account of, and which can rarely be overcome. Therefore lead them by stages that will seem more comfortable to them. Music that they enjoy will enable them to play with freedom much

sooner. Studies will help develop finger facility, along with the usual scales, etc. What your student wants, however, is the ability to apply this facility at once, and first taking up a piece within her range. Make a

special point, therefore, of sight-reading with her. Begin this with music so simple as to make no demand upon her technique. Train her to make it up at once in proper tempo. Do not allow her to go over a given piece more than twice at a sitting. Pass on to other pieces more than twice at a sitting, however. These same pieces may be taken up again, however, in a day or two, but not after she has learned them. For this practice keep her to new things. Procure the fifty cent albums, of which there are now so many, and of every grade of difficulty so that it is easy to select suitable music.

This matter of sight-reading in piano playing should be made a far more universal factor in teaching than it has been in the past. It is sight-reading that opens up the enormous field of enjoyment in playing. Suppose the one who is obliged to spell out every word when posed by the morning paper, and very slowly you picked up the paper, and then you were obliged to spell out every phrase, even in the simplest music, is the reason why thousands give up their playing, and abandon forever any practical interest in music. There is nothing like doing, your self, to keep the interest alive. Doing is being, for only then is one alive.

PERFORMING A MIRACLE.

"I have a pupil whose fifth finger is unusually short in comparison with the other fingers, which are exceedingly short and plump. In doing anything that can be done to lengthen the short finger and strengthen the others?"

"That grade is Czerny's 'School of Velocity,' Opus 290?"

WHEN science can tell us how to create a man it may also tell us how to add to the size of those already existing. "Which of you by taking thought can add one cubit unto his stature?" asks Holy Writ, and you might as well call it to mind in this instance. Conscientious exercise in the way of practice will strengthen the other fingers. Czerny's Opus 299 begins in the third grade, and leads into the fourth.

The Best of the New Music Issued by the Leading Publishers

Selected, Graded and Recommended to The Etude Readers

This list of piano music and song represents a glancing from the new music of the various leading publishers as offered from month to month. The pieces are graded in a scale of ease from *Easy*, very easy, to *Grade 10*, very difficult, the stage of virtuosity. The compass of the songs is indicated in a general way by the capital letters H, L and M, standing respectively for High, Low and Medium. When the song is published in several keys, it is so indicated.

PIANO SOLO

OLIVER DITSON CO., Boston, Mass.		Grade Price
Barthar, H. Op. 100. Dance of the East. L. Ital.	4	.50
Berger, C. Boreas, in E-flat. L. Ital.	4	.50
Bost, R. Op. 100. Dance of the East. L. Ital.	4	.50
Bost, R. Op. 100. Dance of the East. L. Ital.	4	.50
Bost, R. Op. 100. Dance of the East. L. Ital.	4	.50
Bost, R. Op. 100. Dance of the East. L. Ital.	4	.50
Bost, R. Op. 100. Dance of the East. L. Ital.	4	.50
Bost, R. Op. 100. Dance of the East. L. Ital.	4	.50
Bost, R. Op. 100. Dance of the East. L. Ital.	4	.50
Bost, R. Op. 100. Dance of the East. L. Ital.	4	.50

CLAR. FISCHER, New York City.		Grade Price
Gael, Joseph. Op. 4. No. 1. Tempo	4	.50
Gael, Joseph. Op. 4. No. 1. Tempo	4	.50
Gael, Joseph. Op. 4. No. 1. Tempo	4	.50
Gael, Joseph. Op. 4. No. 1. Tempo	4	.50
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OLIVER DITSON CO., Boston, Mass.		Grade Price
Frederick, F. F. Jena. Op. 10. 2 Keys	2	.50
Frederick, F. F. Jena. Op. 10. 2 Keys	2	.50
Frederick, F. F. Jena. Op. 10. 2 Keys	2	.50
Frederick, F. F. Jena. Op. 10. 2 Keys	2	.50
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Frederick, F. F. Jena. Op. 10. 2 Keys	2	.50
Frederick, F. F. Jena. Op. 10. 2 Keys	2	.50

VOCAL—Continued

C. SCHIRMER, New York City.		Grade Price
Logan, T. K. Where the Purple	3	.50
Logan, T. K. Where the Purple	3	.50
Logan, T. K. Where the Purple	3	.50
Logan, T. K. Where the Purple	3	.50
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Logan, T. K. Where the Purple	3	.50
Logan, T. K. Where the Purple	3	.50

CLAYTON F. SUMMY CO., Chicago, Ill.		Grade Price
Canterbury, R. A. Dirge of Love	4	.50
Canterbury, R. A. Dirge of Love	4	.50
Canterbury, R. A. Dirge of Love	4	.50
Canterbury, R. A. Dirge of Love	4	.50
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G. RICORDI & CO., New York City.		Grade Price
Canterbury, R. A. Dirge of Love	4	.50
Canterbury, R. A. Dirge of Love	4	.50
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The Etude Master Study Page

ROSSINI'S PERIOD.

Gioacchino Antonio Rossini was born a score of years before Verdi and died some thirty years before the latter Italian master. The periods of these masters is therefore quite different, because Rossini retired from active musical composition some years before Verdi began to produce his better work.

It was Napoleon Bonaparte, the brilliant and terrible, who caused an awakening in Italy during the last ten years of the eighteenth century. The Italians saw the necessity for uniting against a common enemy, and the much-divided country commenced one of those wonderful processes of coalescence which mark the power of a race to make national boundaries of its own. Italy now had a flag to fight for and there were the battles that ensued before complete political unification was possible. Napoleon's influence should not be regarded as a baneful one. In order to hold sway over the Italian peninsula he instituted many reforms that had been long awaited. There was also a revival in the arts and in literature. These innovations, however, although considerable, could hardly repair the pillage of art works which the all-consuming Bonaparte transferred to his own French capital.

With the fall of the Napoleonic reign, Italy entered what has since become known as the Italian Renaissance (1815-1914); at first political, then economical and educational. Rossini's period of greater productivity came at the beginning of this Renaissance, as his wholly delightful and masterly *Barber of Seville* was first produced in 1816.

ROSSINI'S ANCESTRY AND BIRTH.

Like so many of the Italian composers who have reached great musical heights, Rossini came from a family in very humble circumstances. His mother was the daughter of a baker, and his father an inspector of slaughter houses, who, in addition to this revolting occupation, had the more lofty position of town trumpeter. Both were people with light sunny hearts, and the boy's youth was one of merriment, which he carried with him through life. For a time the father was confined in jail for political reasons, but this was to the boy's advantage, since the mother was thrown upon her own resources and was successful in securing a position as a kind of female comedian (*prima donna buffa*) of some of the smaller opera houses.

Rossini, the "Swan of Pesaro," was born, February 29, 1792, at Pesaro, Italy. When his mother was singing in opera the famous composer was little more than a child. When the father was liberated from prison, he undertook to play the French horn and succeeded in getting positions in the opera houses where his wife sang. Unfortunately, however, the wife was left at home in Pesaro in the care of a pork butcher. The child's meagre musical education came from a liquor dealer named Princetti, who attempted to teach the boy the harpsichord. Princetti knew but little of his subject, and in fact played the scales with two fingers only. The little Rossini made so much fun of him that he was abandoned by his teacher as hopeless and was apprenticed to a blacksmith.

The anvil and the forge were too much for an indolent nature like that of the future composer and he once more decided to take up music, this time under a teacher named Angelo Testi. Before long he was able to sing in church for pay, although he was only ten years of age. A little later he came in for an opera, *Camilla*, but not caring to become a dramatic singer, he soon gave up this work. In addition to being a singer he was a capable player of the French horn, as well as a good piano accompanist, and in this way managed to eke out a living for himself. He was only thirty-three years of age. He toiled with his father in itinerant opera companies. The combined salary of both was about one dollar a day.

1792—THE REAL ROSSINI—1868

"Everything Ought to Sound Medious."

AT THE BOLOGNA CONSERVATORY.

Through the influence of friends he was able to enter the Conservatory of Bologna in 1807. There he became the pupil of Padre Matti, and Cavadagni. The former was one of the most noted of Italian teachers of counterpoint and the latter was a famous cellist. Rossini had already composed some juvenile works, including an opera (*Domenico*). Matti was a hard, pedantic teacher. Rossini was a temperamental, impulsive boy. Imagine the inevitable conflict! It came one day when Matti told his pupil that while he knew enough to write for the stage he must know far more if he wished to write for the church. "What," said Rossini, "do you mean to say that I know enough to write operas? Then I shall study no more, for my only desire is to write operas."

Necessity forced the talented boy to teach, play accompaniments, in fact to do anything to eke out a living for himself and his parents. For a time he conformed to the Academy of the "Concord" of Bologna. After he had been at the Conservatory one year he was awarded the first prize for his cantata, *Il Pianto d'Armonia per la morte d'Orfeo*. He was devoted to the works of the German masters, Haydn, Mozart, etc., to such an extent, indeed, that he was dubbed "il Tedeschino" (the little German). These who are familiar with *William Tell* will see at once what his long drilling with the German craftsmanship did for him. This work, full of Italian fervor, has a kind of musical finish unmistakably Teutonic.

ROSSINI'S FIRST SUCCESS.

Through the good offices of his friend the Marquis Cavalli, Rossini was commissioned to write an opera for the San Moisé Theatre at Venice. This opera was *La Cenerentola* (Matrimonial Market). It was produced in 1810 when Rossini was eighteen. The reception was altogether flattering and helped Rossini to decide upon his career. This work was the beginning of a long series of operatic compositions which unfortunately are of very uneven merit. Some are genuinely great masterpieces, others sink to the level of mediocrity. Here and there through all his works one may find passages of great beauty, although he did not hesitate to follow in the footsteps of Handel by enriching later works with the best passages from earlier works so little changed that the resemblance is easily seen.

Rossini was always lying in wait for an opportunity to joke. His wit was proverbial. Once he was commissioned to write an opera for the manager of the San Moisé Theatre in Venice, merely because that manager wanted to prevent him from taking a commission of five hundred francs from another manager. Rossini was

bound by contract to the San Moisé manager and completed the work, but was none the less mad. When the opera was produced it was found that he had introduced so many musical jokes, such as hitting the lamp shades, repeating certain phrases until they became ridiculous, introducing a funeral march in a comic scene, forcing the singers to sing at pitches that made their work so absurd that the performance ended in an uproar and was never repeated.

Rossini's next opera made a monumental hit and set all Italy singing. This was *Tancredi*, a really very effective work, but rarely performed at this time. Some of the melodies are very melodious, although the work as a whole is not of the altitude of *William Tell*.

After producing many other fairly successful works Rossini was invited to Naples by Barbaja, the leading impresario of the city. The rising composer was glad to get a position which insured him an income of something over \$175,000 a month. His first opera produced in Naples, *Elizabeth, Queen of England*, was especially successful and did away with the jealousy of other Neapolitan composers such as Zingarelli and Paisiello, who at first looked upon the coming of the young composer as an intrusion.

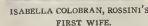
Paisiello's best known work was *Almaviva, ossia l'insule precavione* (Almaviva, or The Fruitless Precavione). The libretto of this work was taken from Beaumarchais' *Balloon de Seville* and Rossini desired to set the same text and asked Paisiello for his permission in taking the same libretto. The older composer gave it with some reluctance, but when the opera was produced for the first time at the Argentina Theatre in Rome (February 5, 1816), Paisiello had reason to believe that the young composer would be punished for his presumption. The public was attached to the works of Paisiello and *Almaviva* had been a public favorite for years. Naturally it resented a young composer taking a famous libretto, and when the work was first produced the audience hissed it fiercely. However, it was received with such favor on the second night, and it eventually became one of the best of the times, under the title, *The Barber of Seville*. Of all Rossini's works this opera is given more frequently than any other. The opera was completed and produced in one month. The composer received \$400.00 for the work, not a bad figure for the time.

ROSSINI AS A REFORMER.

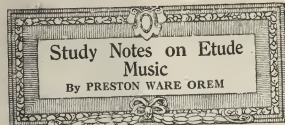
In December Rossini's *Otello* was produced at the Teatro Giocondo in Naples. The master's tendencies toward German music were quite evident in this work and may be regarded as a reform. Fatal habit of that day, like our theatre-going public of the present, demanded a happy ending, and the plot of Shakespeare's masterpiece was actually changed to carry public favor.

1817 saw the production of *Concertino*, and this opera also became very popular, although it is hardly heard now. The work represents Rossini's phases of borrowing from himself. No doubt it is thoroughly ethical for a composer to repeat passages from earlier operas, but have proved failures, but it is hardly an artistic course, since the result is likely to be lacking in unity.

Works now followed in rapid succession. In 1818 Rossini's *Mosé in Egitto* was given at the San Carlo at Naples. This oratorio (*Mosé in Egypt*) was in the more or less florid style of the day and only portions of it remain popular at this time. Detailed description



ture, the scales, deliberation in the early work is very important. Take the scale of ascending with both hands (two octaves). Play it at a slow rate, counting eight to each note. What is the particular advantage of this extremely slow speed? Principally that it gives the player time to criticise his own tone-production, to determine whether and when to strike the ensuing notes, to better effect and also to insure perfect repose between the strokes. Merely playing the scales at a laboriously slow rate without thinking about it would be valueless. Gradually increase the speed, counting four to each note, then two, then one, then counting four to each note, then four notes for each beat and finally eight notes for each beat. Unless your scale fingering and your method of touch has become second nature to you, you will find it difficult to play slowly than in fast playing. My motto is to play all scales slowly until they are mastered absolutely.



"THE ETUDE" PRIZE CONTEST. PRIZE WINNERS.

We take pleasure in announcing that final decisions have been reached in THE ETUDE PRIZE CONTEST which closed May 1st.

In the former contest, a final announcement concerning which was made in THE ETUDE of March, 1911, there were submitted some 1500 separate compositions, representing about 1200 composers from practically all countries. In this present contest the numbers were slightly larger, and, as a whole, the class of work submitted was decidedly of a higher calibre. Every manuscript submitted was given due consideration, and the compositions were all gone over many times, especially those which survived the first two or three rounds. There was considerable difficulty in reaching the final awards in each class owing to the general excellence of the pieces which were reserved for final decision.

We wish to take this opportunity of thanking all the contributors for their interest in the contest, and we extend our hearty congratulations to the prize winners.

The awards are as follows:

For the best two Concert Pieces for

CLASS I. Piano solo.

First Prize....Alben W. Kertelby, (London, England)

Second Prize...E. R. Kroeger, (St. Louis, Mo.)

CLASS II. For the three best Parlor Pieces for

piano.

First Prize....Reinhard W. Gebhardt, (Paris, Texas)

Second Prize...Henri Well, (New York City)

Third Prize...Marie Crosby, (Grenada, Miss.)

For the four best Piano Pieces in Dance Form.

CLASS III. (Waltz, march, tarantelle, mazurka, polka,

etc.)

First Prize....James H. Rogers, (Cleveland, Ohio)

Second Prize...Archie A. Mumma, (Dayton, Ohio)

Third Prize...Nicolo S. Calamara, (W. Scoville, Mass.)

Fourth Prize...Helen L. Cramm, (Haverhill, Mass.)

CLASS IV. For the best four Easy Teaching Pieces in

any style, for piano.

First Prize....Hubbard W. Harris, (Chicago, Ill.)

Second Prize...Richard Ferber, (San Francisco, Cal.)

Third Prize...J. W. Lerman, (New York City)

Fourth Prize...J. Lawrence Erb, (Brooklyn, N. Y.)

It will be noted that with one exception all the

prize winners are Americans. This is a larger portion

than in the previous contest. It will also be noted that

RICHARD FERBER.



piano music. Mr. Ferber was born at Danzig, Germany, in 1848. He was exceptionally fortunate in securing Louis Köhler as his teacher, for Köhler was undoubtedly one of the most successful piano teachers of his day. Later he studied the organ with Max Reger. Mr. Ferber studied harmony at Stuttgart and Geneva with Charles Lysberg, who was a pupil of Chopin and a composer of very graceful and popular music.

Mr. Ferber came to America in 1885, and was appointed organist at St. Patrick's Cathedral in Eau Claire, Wisconsin. After that he moved to San Francisco, where he has since been busily occupied as a teacher of piano and harmony. He has written many successful works for piano, voice, and sacred use. Mr. Ferber's *Merry Gambl* is written in a free but well-connected *rondo* form. It ripples along cheerfully, much in the style of some of the final movements in the older sonatas and suites. Pieces of this type afford excellent drill in light finger work and in steadiness of rhythmic swing. Grade III.

in this contest two women composers are among the winners. This was not the case in the former contest. It will also be of interest to note that three of the winners in this contest were also winners in the previous one. Three of the above composers are represented in this issue of THE ETUDE by their respective prize winning compositions.

THREE ORIGINAL THEMES FROM BEETHOVEN.

These three beautiful melodies by Beethoven are used by him respectively as the bases for three sets of variations. The themes are so good that it seems as though they ought to be well known apart from the variations with which they are connected. In this present form they are made available for many players who would not care to cope with the difficulties of some of the variations. Themes One and Three are expressive slow movements. Theme Number Two is also to be found in Beethoven's *Ruins of Athens* under the title, *Turkish March*. Grade III.

CONCERT POLKA—A. W. LANSING.

This is a type of composition for which there is much demand. An idealized dance form other than a waltz in which there is considerable difficulty without too many difficulties. Such pieces are especially good for recital and exhibition purposes. Mr. Lansing's *Polka* will require a clear and easy style or execution. The octave passages must be played with light staccato touch, and the passages in thirds must come out clearly and delicately. Grade IV.

MAZURKA IMPROMPTU—E. F. CHRISTIANI.

This is an excellent example of an idealized mazurka rhythm. It should be played with much fire and vim, well accented throughout. Grade IV.

HOPES AND FEARS—CHARLES LINDSAY.

A very good example of the easier type of drawing-room pieces. An expressive nocturne movement. In such pieces as this the player is enabled to devote most of his attention to the cultivation of a smooth and expressive style of rendition, as the technical demands are comparatively slight. Grade III.

TO A STAR—N. S. CALAMARA.

A quick and lively waltz movement, lying right under the fingers, easy to play but brilliant in effect. Grade III. As will be noted above, Mr. Calamara was one of the successful competitors in THE ETUDE PRIZE CONTEST, his prize winning composition will appear in a later issue.

THE HAY RIDE—R. BARRETT.

A charming little descriptive piece with a very reasonable time. Apart from its attractive musical qualities this will make a very good teaching number. The middle section is particularly good. Grade II½.

ON THE PARADE GROUND—M. LOEB-EVANS.

A sprightly little march movement in the grand march style, very easy to play but with just the right rhythmic swing. Grade II.

E. R. KROEGER.



Mr. Kroeger was born at St. Louis, Mo., August 10, 1862. His father was German and his mother English. His musical training has all been gained in the West, and most of his work has been done in his home city. Mr. Kroeger was for some time director of music at the Forest Park University for Women. He was President of the Music Teachers' National Association, 1895-6, and of the Missouri State Teachers' Association, 1897-8. He is also a Fellow of the American Guild of Organists. He was Master of Programs in the Bureau of Music at the St. Louis Exposition of 1904. His compositions include a symphony, a symphonic poem entitled *Sardanapolis*, and other works in large forms as well as chamber music, salon music, organ music, etc.

Mr. Kroeger's prize composition, *Triumphal March*, is a splendid concert or exhibition piece, strong and sonorous. For purposes of chord and octave study it would be hard to find a more satisfactory piece. The melodies are bright and attractive without being commonplace, and they are easily held by the listener. Grade VII.

GONDOLIER'S SERENADE—H. ENGELMANN.

A very pretty, easy teaching piece by a well-known writer. We had the pleasure of hearing this piece played recently very successfully in an elementary recital, by a very young pupil. Grade II.

INDEPENDENCE DAY—G. L. SPAULDING.

A very reasonable teaching piece which will appeal to young players. In this number some appropriate patriotic melodies are happily introduced. Grade II.

LITTLE MISS MOFFAT—J. H. ROGERS.

Mr. James H. Rogers, one of the best of American composers, is chiefly known through his larger works for piano, organ, voice, etc., but he has recently written a very easy set of teaching pieces suggested by familiar *Mother Goose* verses. *Little Miss Moffat* is one of them. Grade I. Mr. Rogers's prize winning composition, as noted above, will appear in a later issue.

THE FOUR-HAND PIECES.

Mr. F. P. Atherton's *Benedict March* is a stirring march or two step full of rhythm and go. The parts march or two step full of rhythm and go, and all the themes and counterthemes should be brought out strongly. Grade III.

Toy Soldiers' March, by E. Krokne, is a very pleasing little duet by one of the successful modern German composers. This duet is suitable to be played by a teacher and pupil, or the teacher's part might be taken by a rather more advanced pupil. Grade II.

Serri's Wishes, by Paul Hiller, is another attractive duet also suitable for teacher and pupil.

MARIONETTE DANCE (Violin and Piano)—A. SARTORIO.

A new and attractive violin number, which may be played in the time of the *Polka*, but with considerable freedom. Grade III.

FESTIVAL MARCH (Pipe Organ)—L. SYRE.

This excellent organ number will make a very good postlude for this time of the year. It is also good for study purposes, or for the closing number at recitals. Grade III.

VOCAL NUMBERS.

The *Song the Angels Sing*, by Wildermere, is a semi-sacred number which would suit equally well in church or home. It is easy to sing but very melodious and with a good climax.

Mr. Tod B. Galloway's *Hills O'Skye* is a characteristic song in the Scotch manner, one of the best songs of this type which we have seen. The bag-pipe imitation in the introduction is particularly good and appropriate.

DREAMING—A. L. NORRIS.

A very effective song without words by a talented American writer and teacher. In this composition the student is afforded abundant opportunity for cultivating the singing tone. In the final portion of this piece the pedal must be used with considerable care in order to have the melody stand out and not be obscured by the heavy chord accompaniment. Grade IV.

ARCHIE A. MUMMA.



Archie A. Mumma was born in 1887. His early musical instruction was begun by his mother. Later he studied with Louis Waldemar Sprague, of his home city, Dayton, Ohio. In 1909 he went abroad, studying in Berlin under the Spanish master, J. Joachim Nin. Fifteen months later he returned to America, as he himself says, "with love of musical future increased tenfold." The greater part of his energies have been devoted to song writing. He has set a great number of James Whitcomb Riley's poems to music, the best-known of which are probably the *Ten Songs of Childhood*, from the Rhymes of Childhood.

Shepherd's Dance is a quaint and characteristic number reminding us somewhat of the older folk dances. While the rhythm is a familiar one, the treatment of it is fresh and original, and the harmonization throughout is particularly good for a piece of this type. Grade IV.

Prize Composition Etude Contest

TRIUMPHAL MARCH

E. R. KROEGER

Allegro energico M.M. ♩ = 160

The musical score for "Triumphal March" is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (sf, f, ff, mf, p), articulation (accents, slurs), and tempo markings (Allegro energico, a tempo, poco rit.). The score is divided into measures and includes a key signature of one flat (B-flat major or D minor).

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THE ETUDE

Musical score for "THE ETUDE" on page 506. The score is written for piano and features a variety of musical notations and dynamics. The key signature is B-flat major (two flats). The tempo is marked *allegro* at the beginning. The score includes several measures of piano (*p*) and forte (*f*) dynamics. There are also markings for *ff* (fortissimo) and *rit.* (ritardando). The notation includes eighth notes, sixteenth notes, and chords. A section of the score is marked *Ad simile*. The piece concludes with a final chord marked *ff*.

THE ETUDE

Continuation of the musical score for "THE ETUDE" on page 507. The score continues with piano and forte dynamics, including *ff* (fortissimo) and *rit.* (ritardando). The notation includes eighth notes, sixteenth notes, and chords. The piece concludes with a final chord marked *ff*.

Prize Composition Etude Contest

In quaint, dance rhythm M.M. ♩ = 84

SHEPHERDS' DANCE

ARCHIE A.MUMMA

[illegible]

THREE ORIGINAL THEMES FROM BEETHOVEN

Andante, quasi Allegretto M.M. $\text{♩} = 56$

L. van BEETHOVEN

[illegible]

THE ETUDE

BENEDICT

MARCH
Secondo

F. P. ATHERTON

Vivace M. M. ♩ = 120

ff 4 3 2 5 3 2 5 3 3

mf

f

ff

TRIO f

cresc.

1st time only last time only

mf

ff

p cresc.

D. C. Trio

THE ETUDE

BENEDICT

MARCH
Primo

F. P. ATHERTON

Vivace M. M. ♩ = 120

ff 4 3 2 5 3 2 5 3 3

mf

f

ff

TRIO f

cresc.

1st time only last time only

mf

ff

p cresc.

D. C. Trio

TOY SOLDIERS' MARCH

MARSCH DER ZINNSOLDATEN

EMIL KRONKE

Tempo Giusto M.M. ♩ = 108

Secondo

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SECRET WISHES

Secondo

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Moderato M.M. ♩ = 96

P. HILLER, Op. 51, No. 6

TOY SOLDIERS' MARCH

MARSCH DER ZINNSOLDATEN

EMIL KRONKE

Tempo Giusto M.M. ♩ = 108

Primo

SECRET WISHES

Primo

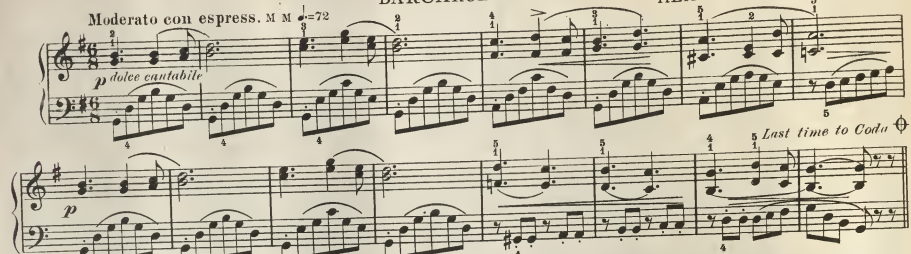
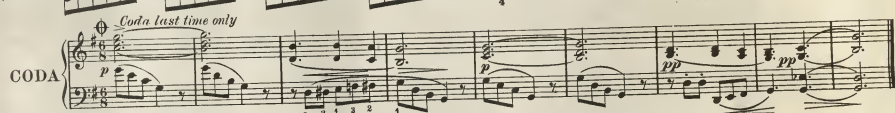
P. HILLER, Op. 51, No. 6

Moderato M.M. ♩ = 96

THE GONDOLIER'S SERENADE

BARCAROLLE

HEINRICH ENGEL, Op. 4, No. 2

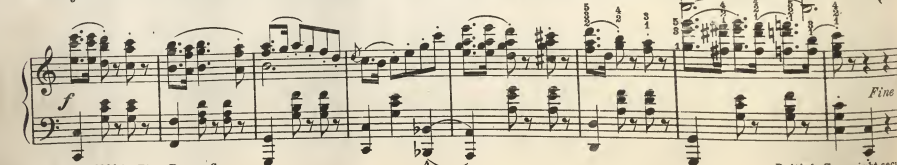
Moderato con espress. M.M. $\frac{1}{3}$ = 72*p dolce cantabile**Coda last time only**animato*

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MAZURKA IMPROMPTU

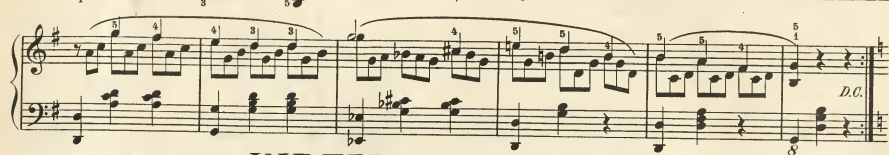
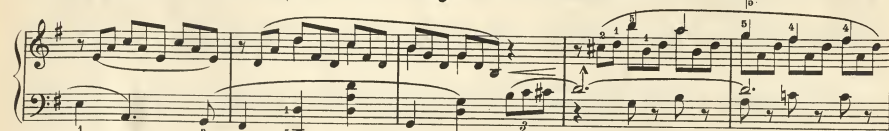
Emile Foss Christiani

Moderato M.M. = 126



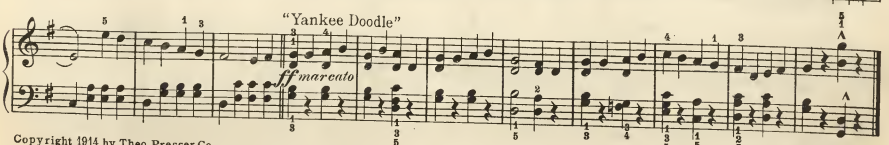
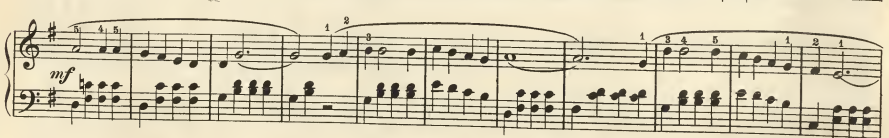
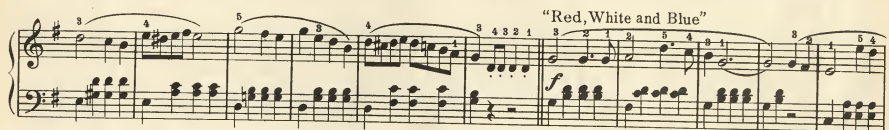
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INDEPENDENCE DAY

GEO. L. SPAULDING

Tempo di Marcia M.M. $\frac{1}{2}$ = 108

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**Prize Composition
Etude Contest**
**MERRY GAMBOL
SCHERZO RONDO**

RICHARD FERBER

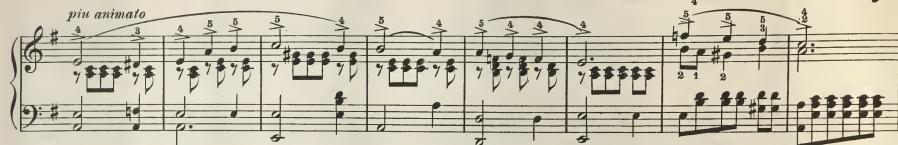
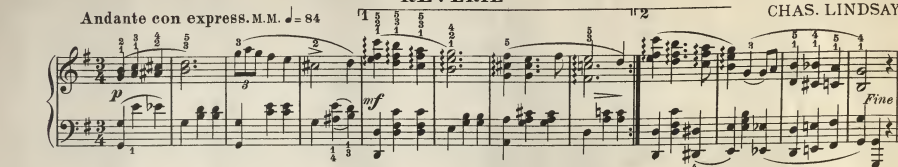
Allegretto M.M. ♩ = 108

HOPES AND FEARS

REVERIE

Andante con express. M.M. ♩ = 84

CHAS. LINDSAY



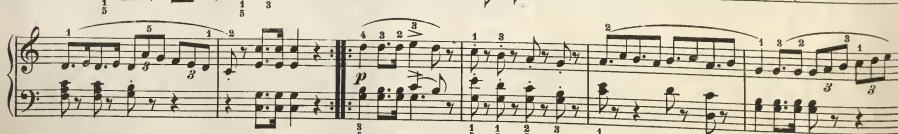
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ON THE PARADE GROUND

MARCH

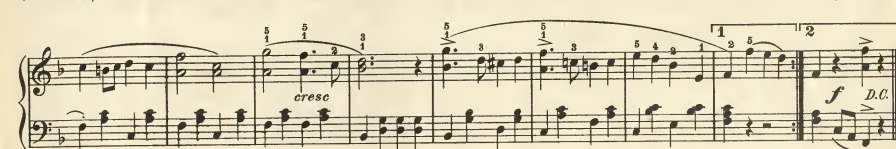
Tempo di Marcia M.M. ♩ = 126

M. LOEB-EVANS



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LITTLE MISS MUFFET

JAMES H. ROGERS

Not too fast M.M. ♩ = 54



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TO A STAR
VALE

Tempo di Valse M.M. ♩ = 54

NICOLÒ S. CALAMARA

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MARIONETTE DANCE

MARIONETTENTANZ

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Allegretto non troppo M.M. ♩ = 108

ARNOLDO SARTORIO, Op. 1066

VIOLIN

PIANO

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THE ETUDE

FESTIVAL MARCH

FEST MARSCH

LEOPOLD SYRÉ

Tempo di Marcia M.M. ♩ = 108

MANUAL

PEDAL

Full Organ

Fl. Org. A | | | | |

Full Organ

ff A
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TRIO

ad libitum

Gt. Full Organ

rit. *fff* *majestoso*

f^{Gt.} Ch²

t. mf 3

Gt

Gt.

fi

THE ETUDE DREAMING

ALBERT LOCKE NORRIS, Op. 29

Tranquillo moderato M.M. ♩ = 63

a tempo

p dolce.

mf rit.

Piu mosso

pp rit.

cantando

Ped. ad lib.

mf

frit. mp

dolce dim. e rit.

a tempo

calmly

mf

mp tenderly

mf agitato cres.

f passionately

dim. e rit.

mp

dim. e rit.

dolce molto rit.

rit. p

a tempo

mf

cresc.

f

dim. e rit.

mf

rit.

morendo

ppp

molto rit.

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THE ETUDE CONCERT POLKA

A. W. LANSING

Allegretto M.M. ♩ = 96

p

mf

mp

f

dim.

rit.

a tempo

cresc.

f

dim. e rit.

mf

rit.

morendo

ppp

molto rit.

* From here go to *S* and play to *Fine*, then play *Trio*.
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THE ETUDE

To Cecil Fanning; Thrice blest by the Muses.

THE HILLS O'SKYE

TOD B. GALLOWAY

WILLIAM MC LENNAN

Moderato

THE ETUDE

THE SONG THE ANGELS SING

B. RENE

Andante

HENRY WILDERMERE

THE ETUDE

THE HAY RIDE

REGINALD BARRETT, Op. 64, No. 5

Brightly M. M. $\text{♩} = 108$

mf *cresc.* *f*

f *cresc.* *f*

ff *Fine*

pp *slower* *mf* *f* *fast*

Top of the hill Horse kicking

pp *slower* *mf* *fast*

The other horse

pp *slow* *mf* *dim.*

Both horses

f *fast* *D. C.*

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The New Social Status of Musicians

By EDWIN H. PIERCE

WITHIN the last few hundred years several different professions which were formerly looked at somewhat askance, or at least regarded in a very humble light, have advanced to social respect and honor.

At the present day, for instance, a skillful surgeon is usually a man of note in the community, and earns a large income, yet not many centuries ago surgery was a mere side-line, not to the practice of medicine, even, but only to the barber's trade. And again in Shakespeare's day, a troupe of actors was glad to be killed as "Lord So-and-so's Servants," and this was not a humiliation, but rather an honor and a practical convenience. It gave them a certain social status, if only a humble one, and made it possible for them to enjoy the common rights of citizens. Without some such protection, actors were practically outlaws, classed with "sturdy rogues and vagabonds," and if injured either in property or person, had no redress before the law. How greatly the status of the Stage has changed, between that time and the present day, it is unnecessary to enlarge upon.

THE TURNING POINT IN GERMANY.

Music as a profession has had a somewhat similar rise in various countries. In German-speaking lands, the turning-point socially seems to have come in Beethoven's time. Joseph Haydn and Leopold Mozart (father of the great Mozart, but himself a learned and talented musician), were practically little more than household servants in the homes of their noble patrons. The genius of the younger Mozart, it is true, brought him before kings and queens, but his attitude was nearly always that of the courier, the dependent, except when he chose to display an independent spirit in some technical point of his art. Beethoven, on the contrary, had friends among the highest aristocracy, and was able to treat with them as with equals, never stooping to anything remotely flavoring of fawning subservience.

Passing to our own land and age, some three generations ago there were a number of deservedly-respected musicians who taught singing-schools, trained choruses and composed choral music of a simple but worthy sort. Among them, the most prominent were Lowell Mason, William B. Bradbury, and Thomas Hastings. Owing to causes somewhat difficult to define, this excellent type of man seemed to run out, and to be succeeded for a time by another sort, largely men of dissipated habits or doubtful morality, who brought the profession into disrepute, so that it is no wonder that the writer's old grandfather, a sturdy New England farmer, was vexed with the writer's boyhood determination to become a musician, and exclaimed to him in disgust—"You a musician! Why don't you make up your mind to do something respectable?" That represented, too, the common sentiment of thirty years ago, but curiously enough, time has at last brought its revenges. (I may be pardoned, I hope, for continuing a purely

personal reminiscence, as it so well illustrates the point.) Many years went by, and in course of time it happened that for a change and recreation from my musical labors, I took up the raising of poultry, as a hobby, and later on bought a small farm, a few miles out from the city, taking my family out there to live, and going to the city regularly to fill a position as organist, and to teach my pupils. Being reasonably successful with my poultry, and quite fascinated with country life I thought for a time quite seriously of giving up my profession, and going into poultry farming on a large scale. From this step, however, an uncle (the only one of my grandfather's sons who had become a farmer) dissuaded me, saying that I would always find it more convenient to depend on music for a steady income, and also, that I enjoyed a more dignified social position in my present line of work. So, you see, music teaching was much less "respectable" than farming thirty years ago, but now conditions have changed, until in the minds of the same sort of people, it is more, rather than less, "respectable." The truth of the matter is probably that both opinions are equally wrong, and that all kinds of service to society, faithfully performed and in a right spirit, are equally honorable. "Respectability" goes with the nature of a man, rather than with his employment. As Woodrow Wilson has said of character, it is a "by-product."

Among the causes, however, that have led to this change of attitude toward the musical profession has been the fact that there are now many more music-teachers than formerly who are well-educated, not only in their own specialty, but in matters of general culture and intelligence. Moreover, many of them are good business-men, as well, earning reasonably good incomes, and meeting their obligations promptly. Then, too, nearly every college now has its musical department, furnishing in the aggregate, dignified positions for a large number of capable men. This fact alone greatly increases the standing of musical art in the eyes of many of the public.

WHAT UNIONS HAVE DONE.

Again, in the matter of orchestral players, not only in symphony orchestras, but even in the humble lines of theater and dance music, the widespread activities of the musicians' unions (which are now connected into one national federation), have done great good in obtaining fair salaries and honest treatment for their members, who, in turn, being enabled to live in a more fitting style, command greater respect from the community. The traditional old impetuous "drunken fiddler" is now, happily, almost as extinct as the devil.

Taken as a class, we are without doubt coming up in the world, and every musician should remember that he owes it as a debt to his profession, so to live up to, increase, not diminish, the respect of the public.

The expressive action, to be felt and rendered, demands a soul, and is, above all, a sign of the true artist. It might be more justly called the poetic accent, for it certainly supplies the poetic coloring to many compositions.—LUSKY.

The composition which is constructed along the fashions of the time and has no higher purpose loses all higher meaning and thereby sinks to the level of mere craftsmanship.—ATWATER REISSMANN.

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How Beethoven Composed

WHEN he was not at the piano forte, the whole of Beethoven's morning, from the earliest dawn till dinner-time, was employed in the mechanical work of writing: the rest of the day was devoted to thought and the arrangement of his ideas. Scarcely had the last morsel of his meal been swallowed, than, if the composer had no more distant excursion in view for the day, he took his usual walk—that is to say, he ran in double quick time, as if haunted by ballets, twice round the town. Whether it rained or snowed or hailed, or the thermometer was at freezing-point whether Boreas blew a chilling blast from the Boletem, mountainous—or whether the thunder roared, and forked lightnings played—what signified it to the enthusiastic lover of his art, in whose genial mind, perhaps, were building, at the very moment when the elements were in fiercest conflict, the harmonious feeling of a balmy spring?

Nothing suited Beethoven better, however, than a ramble in the fields—an exercise that had a wonderful influence on his inspiration. He could communicate with Nature, and alone with it, realize all that was grand, awful, exalting, inspiring. In such moods he would sit under a tree, as one entranced, to his score-paper, and indite themes which were building, at the moment when the elements were in fiercest conflict, the harmonious feeling of a balmy spring?

Nothing suited Beethoven better, however, than a ramble in the fields—an exercise that had a wonderful influence on his inspiration. He could communicate with Nature, and alone with it, realize all that was grand, awful, exalting, inspiring. In such moods he would sit under a tree, as one entranced, to his score-paper, and indite themes which were building, at the moment when the elements were in fiercest conflict, the harmonious feeling of a balmy spring?

When composing, it was his invariable habit to keep in his mind's eye a picture to which he worked. He once said to Neefe, while rambling in the fields near Baden, "Ich habe immer ein Gemälde in meine Gedanken, wenn ich ein componiren bin, und arbeite nach demselben." (I always have an ideal in my thoughts when

A Famous Music Critic's Mistake

AMERICA has probably produced no more simple-minded and earnest lover of music than John Sullivan Dwight, the eminent contemporary and friend of Emerson, Lowell, Hawthorne, Longfellow and a score of others. It is hardly too far from the truth to say that he has been a factor throughout the world as the champion of American intellectual endeavor. A comic incident that occurred while Dwight was President of the Harvard Musical Association is related by William F. Apthorpe—another famous music critic—in George Willis Cooke's life of John Sullivan Dwight.

"We were sitting in committee one afternoon," says Mr. Apthorpe, "in the old Harvard musical rooms in Pemberton Square, and discussing matters rather lazily and desultorily, as was our wont. James T. Fields—who was a member of the Association, though not on the committee—happened to drop in, to get a book out of the library. Finding a committee in session, he was about to beat a hasty retreat, when Dwight called out to him, 'Oh, don't go, Mr. Fields! don't go! You won't trouble us in the least. We will make you a member of the committee.'

tee pro tem. Sit down, and tell us something. 'Fields accepted the invitation, and the first little chat-said, 'By the way, gentlemen, I have just seen something on a publisher's price-list that struck me as something out of the common. It was the title of a song, *Gieve my Cheating-Gum to Geritz*. I had been both saying my head over the next line to be 'Gieve my cheating-gum to Geritz,' repeated Fields.

"'Strange, very strange, indeed,' Dwight went on. 'Cheating-gum—yes, I can understand chewing-gum being made the subject of a popular song nowadays. Peo-thing, but songs on pretty much everything. But what has the title 'Gieve my cheating-gum to Geritz,' repeated Fields.

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"SPEAKING, SINGING AND THE POET LAUREATE."

BY HERBERT SANDERS, MUS. DOCT.

In his "Interpretation of Song," that cultured singer, Mr. Plunket Greene, lays down three guiding rules for the vocalist with artistic aspirations; the last of these is: "Sing as you speak."

Wagner has told us—and he has set a supreme example to composers for all time in this respect—that true song can only find its birth in speech; that speech suggests the pitch, length, quality and intensity of its corresponding sound in song. Of Wagner's method of composing, Funk says: "In his later works the melodic and word accents coincide in every syllable; all dance rhythms are eliminated, and the result is that in place of instrumental tones underlaid with words, we have a truly melodious declamation or poetic melody which seemed to grow out of the words themselves—an emotional intensification of the melody naturally inherent in poetic language."

Wagner, himself, says: "The melody must not, therefore, spring quite out of itself. As in the words, it must not be permitted to attract attention, but only in so far as it was the most expressive vehicle for an emotion already outlined in the words. With this strict conception of the melodic element, I now completely left the melodic mode of composition, inasmuch as I now no longer tried intentionally to combine melody, or, in a sense, for melody at all, but absolutely let it take its rise from the feeling utterance of the words."

If speech be then the composer's inspiration, it is likewise the sheet-anchor of vocalists.

A PERFECT VOICE ONLY SECURED BY PERFECT Diction.

At the risk of over-quotations, I must support my argument by an extract from the late Mr. Pirbright Davies' *The Singing of the Future*. It is of more value than many singing treatises. "Pure pronunciation," he says, "musical, sustained, fitting) once achieved ensures right tone. Tone which is correlative to the thought is consequently right tone. Tone which is correlative to the thought cannot be wrong. If the character of the tone fit the character of the word, the tone is essentially just. Every word projects its own atmosphere, and that atmosphere will be reproduced in the singer's tone."

There is perfect correlation between the tone and the thought which is the basis of the singer's art. The singer must have the penetrating power which belongs to the fine elocutionist, whose utterances as such approach ordinary speech, and even those of the singer must be so, and also, in general, more rationally effective. . . . But ordinary conversational tone (of course) could never be the singing tone; and yet it is a fact that if you change the inflection, the degree, the character of the word when you sing, making it other than it is when correctly spoken, your tone cannot be the true singing tone. If we speak and then speak correctly the case might be different."

This last sentence brings me back to Mr. Greene's rule, 3, "Sing as you speak," to which I would add yet another rule, and which singing based on such a precept would be in a condition more hopeless than before—"Always speak correctly."

For if speech quantities and qualities are wrong, singing will but magnify a thousandfold the very defects we wish to correct.

If there is a man of to-day who should be considered an authority on pronunciation, that man is Dr. Robert Bridges, the new Poet Laureate, a peerless master of language in theory and practice. Dr. Bridges is by no means optimistic as to the present state of English pronunciation (for which see his *Tract on Pronunciation*, Oxford), and the reason for his deplorable condition he attributes to the "degradation of unaccented vowels."

Now, this is a significant point for singers who speak with degraded unaccented vowel sounds because singing depends on speech in a unique respect, viz., *Song has no short vowels such as we have in speech* (we have, of course, *relative short vowels*), *for every short vowel in singing is comparatively long, from the longest vowel in speaking*. The act of singing so intensifies the effect of these degraded vowels that the average singer, unless he is a very good singer, until his mind and ear are trained to appreciate such niceties of tone.

There are three forms or styles of pronunciation:

- A. That used in reciting or reading in public;
- B. That used in careful conversation;
- C. That used in rapid conversation;

Dr. Bridges bases his argument for the degradation of the unaccented vowel sounds on a volume published for the use of foreigners who wish to pronounce the English language according to style B. This volume gives among others the following pronunciations:

ENGLISH WORD.	PUREST PRONUNCIATION.
a	er
and	and
as	as
at	at
from	from
to	to
that	that
the	the
her	her
the	the
suggest	suggest
idea	idea
produce	produce

and experience would be something like tapestries.

Dr. Bridges contends that the vowel sounds are more corrupted in the south than in the north of England. He says: "We have only to recognize the superiority of the northern pronunciation and to encourage it against London vulgarity. Instead of insisting London jargon to overwhelm the older tradition, which is quite as living. If one of the two is to live at the expense of the other, why not assist the better rather than the worse?" If we speak and then speak correctly the case might be different."

attitude of vulgar ignorance in these matters. He is disposed to look down on all that he is unaccustomed to, and not knowing the true distinctions he esteems his own degraded custom as correct. I should send him *ter Scotland* for his *inferiority*. . . . Yet there are many other like degradations going on. Nature for instance, is now always *cheerful*, *Thursday* is generally *cheerful*, and *now* will very soon be *cheerful*.

There are certain vowels to which the Doctor inclines and rightly calls attention: "What I object to is . . . I came from Oxford for London, whereas they are taught to say . . . I came from Oxford for London, and teachers will agree that the difficulty of teaching them to do this is that while the average man says *ter easily* and unconsciously, he will say *ter easily* and unconsciously, and the former condition is preferable to the latter. But the awkward self-conscious pronunciation of it only comes from a want of facility of articulation. It is a clumsiness or sluggishness of the lips due to imperfect training and carelessness, and to a want, that is, which the teacher has to supply; it is his affair to teach articulation and to educate the lips and tongue, and not to encourage slovenly habits. If children were taught from the first to differentiate the unaccented vowels correctly, they would do that as unconsciously as they now slur. In French schools this is done; and that is the reason why their adults pronounce so well."

There are a few objections made by Dr. Bridges which are worthy of mention (chalmers-like notice): he gives the example of substituting *ed* for *ed* in a large group of past participles, and he proceeds: Wyeliff and Purvey both write *id*; and yet we sing *id*; and if a clergyman reciting the Creed were to say very distinctly "ascendit heaven" he would be thought very cocknified, or at least to have a vulgar way of speaking.

The suffix *ed* should be restored to its former pronunciation with three 's' and not curtailed into *shun*. "I would contend that this termination should be written with an I (referring to phonetic spelling), and taught to be pronounced so that the I be heard."

Limitations of space forbid me to mention other points calling for trumpet-voiced, for consideration, but I must proceed at once to an objection which will surely be advanced—that the argument which is relevant to the S. of England is irrelevant to America. If anybody knows American needs in this regard I should say Mr. W. J. Henderson does. His opinion is:

"What about the Americans? Only a very few of us speak English as the English do. We have our own 'accent,' as it is called. We are a nervous, eager, strident people. We know it, though we do not relish having foreigners tell us about it. We speak not mellowly, but with lax tongues and palates, and sharply, shrilly, and with hardened mouth and tones forced back upon the palate."

"Pure, found, sonorous tones are almost never heard in our daily speech. We hear much of the ease of singing in the north of England. He says: 'We have only to recognize the superiority of the northern pronunciation and to encourage it against London vulgarity. Instead of insisting London jargon to overwhelm the older tradition, which is quite as living. If one of the two is to live at the expense of the other, why not assist the better rather than the worse?' If we speak and then speak correctly the case might be different."

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HOW CHOPIN TAUGHT

BY ERNEST ERICHAARD

PERHAPS of all of Chopin's artistic activities his capabilities as a teacher are the least understood. But although his prominent pupils were few, yet his compositions exercised and still exercise an influence upon the class room which no teacher alone has done. The new views of technique and tone that he revealed seem ever on the increase, since the popularity of his compositions is certainly not on the wane.

Chopin was the teacher par excellence of the aristocracy. A contemporary writes: "His distinguished manners, his studied and somewhat affected refinement in all things, made Chopin the model professor of the fashionable nobility." It is often urged against him as a teacher, that no pupil of his ever reached a virtuoso height. But Chopin's very position in life made professional pupils scarce. The ladies of the fashionable world hastened to take up the spare time of "le cher Frédéric." Of his few professional pupils the most promising, Carl Filtsch and Paul Gungl, died at an early age. A. Gutmann, Tellefson and Mathias were perhaps the most prominent who came under his direction. But nevertheless he had many pupils who were good pianists, as the following extract from an undated letter of his would seem to indicate: "Pupils of the Conservatoire, as even private pupils of Moscheles, Herz and Kalkbrenner (consequently clever artists) still take lessons from me, and regard me as the equal of Field."

The teacher Chopin's first care was to do away with all muscular contraction, to cultivate a beautiful tone and perfect evenness. In scale and trill

work he insisted strongly on this evenness, making his pupils play extremely slow and unadorned his first requirements. In the furtherance of his ideas on tone he even recommended his pupils to study singing, or at least to hear good singers frequently.

According to Von Lenz (a Chopin pupil), Chopin's lessons lasted for three-quarters of an hour. A dainty timepiece was always kept on the piano so that this time limit should not be overstepped. Mikuli tells us, "single lessons often lasted for several hours in succession." Probably Von Lenz is the rule, for he generally went long before time for his lesson so as to listen, and Mikuli the exception. Never was a pupil accepted for more than twice a week—"this is the most I ever give."

The price for a lesson was, according to another writer, twenty francs. Never more than five hours a day were spent in teaching. Quoting Von Lenz: "When Chopin was especially pleased with a pupil, he, with a small, well-sharpened pencil, made a cross under the composition." "More than three crosses I never give." He never spared himself the trouble of marking out a good fingering for his students, making many innovations in this manner. He considered style and phrasing exceedingly important, often playing a piece, but even more pieces over and over again to insure a thorough comprehension on the part of the student. Needless to say he was equally insistent in making his pupils take up the theories of an artist. It is perhaps astonishing to learn that he recommended ensemble work strongly.

AN ASPECT OF WIDOR

MR. S. WESLEY SKANS, a leading Philadelphia organist and former pupil of Widor, the renowned French organ master, has sent *The Etude* the following letter:

The issue on Charles Marie Widor in the May issue of *The Etude*, while most interesting, contains inaccuracies. First, the writer speaks of Widor as a "tall thin white man with overhanging height." Later, he says that Cavallé-Coll is occasionally among the visitors to the organ loft in St. Sulpice. M. Cavallé-Coll has been dead for some years. Another error is that Widor plays but once a Sunday, usually giving the afternoon service to an assistant. The fact is that Widor plays Vespers in St. Sulpice nearly every Sunday at 3.30 P. M. and I have many times in different years sat on the organ bench with him at that service as his only visitor in the loft. It would be quite unfortunate for American musicians going abroad to get the idea that M. Widor does not play in the afternoon, for they would thereby lose the opportunity of hearing one of the most superb improvisations. His brief prelude at 3.30 (almost invariably upon the same tiny theme of two notes taken from the sound of the half-hour bell of the cathedral of the church clock) and his wonderful interludes between the Vesper Psalms and between the verses of the *Magnificat* are some of the most enough to repay one for the trip to Paris.

The writer further states, "The English school admits that you have a heel and that you may have occasion to use it, but the French school, as illustrated by Widor, Guilman and Dubois, compels you to use it both to play with and as a pivot." As a matter of fact, Stainer's *Organ Primer*, which first appeared about thirty years ago and which is probably used for early organ work more than any other instruction book, emphasizes particularly the importance of using both toe and heel for pedalling, with the ankle acting as a pivot. And the most recent book on organ playing, by Walter G. Alphas, organist of St. James's Chapel Royal, and assistant-organist of Westminster Abbey, again insists most positively that both heel and toe be used for good results in pedalling. And any one who is acquainted with W. T. Best's editions of the organ compositions of Johann Sebastian Bach can see the importance attached by that great English organist to the use of the heel as well as the toe for smooth pedal work.

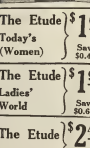



When the writer also says that "Widor speaks German fluently, but his English, 'c'est une autre chose'" he helps make the story more entertaining, but, really, Widor cannot speak three words of English, and he uses German with a mixture of French.

SUMMER MAGAZINE READING

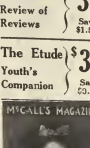
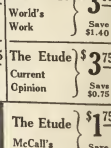


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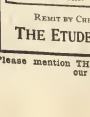
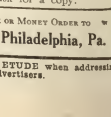
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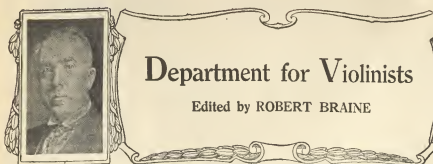
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GIVING CHILDREN A GOOD TECHNICAL FOUNDATION.

A SUBSCRIBER OF *THE ETUDE*, who is a skillful amateur cellist, writes to inquire how children should be instructed in violin playing so that they may become finished performers in later years. He has a son seven years of age, who has been under instruction on the violin for six months, and thinks the boy is being forced too much, without proper attention to the fundamentals of violin playing.

He writes as follows: "The boy is half way through a book of violin studies in what appears to me to be a very slipshod manner. He has had a book of little pieces, a reverie, part of a trio, and several pieces rather advanced for a boy of his age. All of this in six months, with two half-hour lessons per week, and half an hour a day practice. Yesterday he appeared in a recital, playing a solo piece to which most of his time for a month had been devoted. He played it very well and, of course, the little shaver brought down the house. Both my wife, who is an accomplished pianist, and myself feel that equal care should have been exercised on his other work, and that the fundamentals have been neglected in order to make him a show pupil, and consequently a good advertisement for his teacher. The question is, Are we right or wrong? Should not young pupils be thoroughly grounded? I frankly confess that a thorough foundation appeals to me more than a grandstand finish. Faults never contracted never have to be eradicated. It was on that principle I went myself, but perhaps I am expecting too much of the teacher of a young pupil. What do you think on a question of this kind? Is thoroughness essential? Is not a proper knowledge of the value absolutely necessary even from the start? Should not the proper position of the instrument and of the left hand and fingers be insisted on? Should not the bowing also be carefully attended to? A column in *The Etude* on the teaching of children would certainly be appreciated by many other who probably are just as much perplexed as I am myself."

Whether the young pupil of whom our correspondent writes plays with the fundamental correct principles of violin playing or not, and as to how he could be acquired in the brief period of six months, or whether he has been well taught or not, I would not like to pass judgment without a personal hearing. One thing I do know, and that is that our correspondent has placed his finger on the one great and principal cause for the most faulty and defective playing training. The violin is a difficult instrument. Its technique at first glance would seem to be very simple, and so it is in theory, but not in practice, and that is why fundamental principles must be rigidly adhered to in order to achieve proper results.

FORMING A YOUNG PUPIL.

I KNOW of few more difficult human tasks than that of teaching a young child to play the violin, with correct bowing, proper position of the instrument, correct holding of the bow, proper position of the fingers on the fingerboard, etc. The difficulty in teaching children is that they help the teacher so little, as a rule. They do not appreciate the importance of learning to play correctly, as in the case of older pupils, and in many instances are taking lessons against their will, because their parents have forced them into it. In their private practice

at home they pay no attention to what the teacher has so carefully taught them in the lesson hour, and undo between lessons all his painstaking labor. I have seen lively boys of eight or nine so restless, careless and inattentive that they had to be held in the proper position by main strength, and the teacher was obliged to guide every movement of the bow by taking hold of the arm of the pupil and guiding wrist and arm to force them into the proper movements. Some of these wriggling youngsters require not one teacher, but two or three; one to guide the bow arm, another to hold the violin in position, another to see that the fingers of the left hand fall in the correct position on the fingerboard. A good spanking now and then in the case of these inattentive youngsters would simply matters for the violin teacher, but, unfortunately, American parents do not take kindly to this sort of thing, and the teacher who practiced it would likely find himself minus his class in short order. Violin teaching in Germany and other European countries is easier, for the parents take music more seriously than here, and back up the teacher in vigorous measures to secure proper attention and effort on the part of the pupil.

A LESSON DAILY.

Even with an attentive child, who tries to do what he is told, it is hard enough for the teacher to get results, in many cases, on account of the fact that he only sees the pupil once or twice a week, and the child does a great part of his practicing wrong between lessons. For this reason the great violinist Spohr, in his introduction to his violin school, says that the beginner on the violin should have a lesson every day.

Few violin teachers have much success in teaching children, and the more noted ones will not accept pupils at all. The greatest mistake of all is not devoting enough attention to the fundamentals. Too many teachers are in too much of a hurry to make a showing, and to force their little charges too soon into public performance, well knowing that the average audience gets a vast amount of amusement and pleasure in watching a child attempt to play a solo. To the women in an audience a little boy or girl playing the violin on the stage looks "too cute for anything," and everybody applauds, no matter how many of the laws of correct violin playing are

being transgressed by the little performer, or how much of a joke the playing is. They naturally think that the faults in the child's playing will be eradicated with subsequent instruction. Some of them will, no doubt, but if the teacher spends most of his time preparing the young beginner for recital work, the chances of all the fundamentals being correctly acquired are very slim, indeed.

GOOD TEACHERS SCARCE.

Good teachers of the violin are very scarce, and it is no wonder that pupils cross continents and oceans to secure them. A combination of rare qualities is necessary for the violin teacher competent to turn out first-rate pupils. He must not only have knowledge, but the patience and will-power to force the pupil to do everything correctly. In the case of children his work is extremely tedious and laborious.

In the beginning of the position of the body, the holding of the instrument, the position of the left arm far under the body of the violin, the correct action of the fingers on the fingerboard and the correct movement of the bow arm are the prime essentials. If these things are done incorrectly in the beginning, the faults become confirmed habits, almost impossible to eradicate later on. The little pupil should be taught how to stand, and how to hold the violin, inclined at the proper angle, and held neither too far to the right nor left. The teacher must use his judgment as to whether a pad or cushion to build up the left shoulder is necessary in order to assist in holding the violin in a correct, horizontal position, and how large this cushion should be. Bowing on the open strings should next be taken up, and the pupil taught the correct movements of arm and wrist, in order to secure a straight, flexible bowing. In the first lessons the teacher should take care to start the pupil on left hand fingering and scales the first or even second lesson. Camilla Urso, a famous woman violinist, in describing her first lessons in violin playing said:

SIX WEEKS ON OPEN STRINGS.

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Happy the little pupil who has his first lessons from such a teacher as Mme. Urso describes. No exact rule can be laid down as to the length of time which should be spent on open strings exclusively, since some children acquire the bow movements much sooner than others. An open string work is of course monotonous and uninteresting to the child, and it will require great patience on the part of the teacher and parents to keep the child at it. For this reason it is a good plan to have the practice done ten or fifteen minutes at a time. In his communication, our correspondent speaks of his son giving only half an hour's practice a day. The child's practice time should be not less than one hour, even in childhood. Later the practice should be extended to at least two hours. If a thorough mastery of the instrument is the aim.



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